

CHARACTER LAYOUT TEST

SEASON 5



Dear Animator:

The following character layout test is designed to enable our directors to evaluate your ability to draw in the KING OF THE HILL style.

Before approaching the layout test, carefully study the enclosed material. Use the storyboard as a guide, but follow these general notes and hints:

Put characters on model by using model sheets enclosed.

Refine and elaborate acting by listening to audio track carefully.

Adjust overall composition if needed.

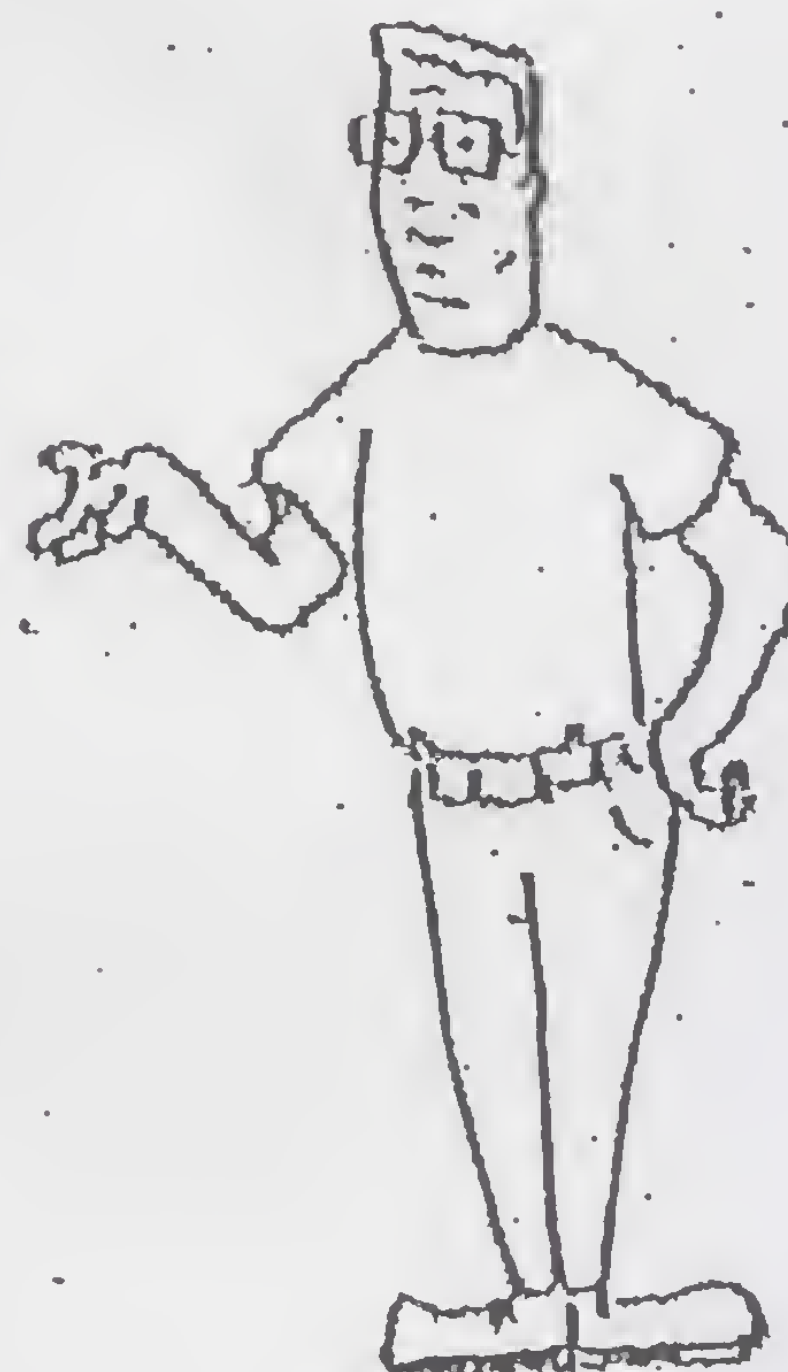
Treat characters as if they have dimension and weight (they are not flat paper people walking and talking and flapping in the breeze).

We don't need full animation, but enough poses to describe the action and emotion.

Acting should be realistic and natural.

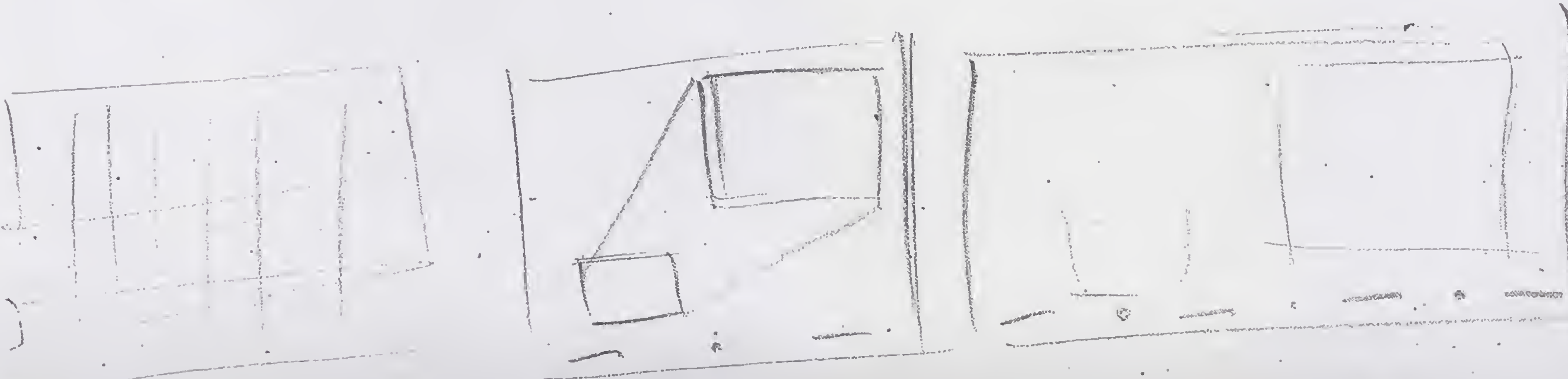
Avoid cliché cartoon acting such as this.

No Scooby Doo!



Drawings should be relatively neat, but don't have a totally cleaned-up single line drawing. (See enclosed drawing example)

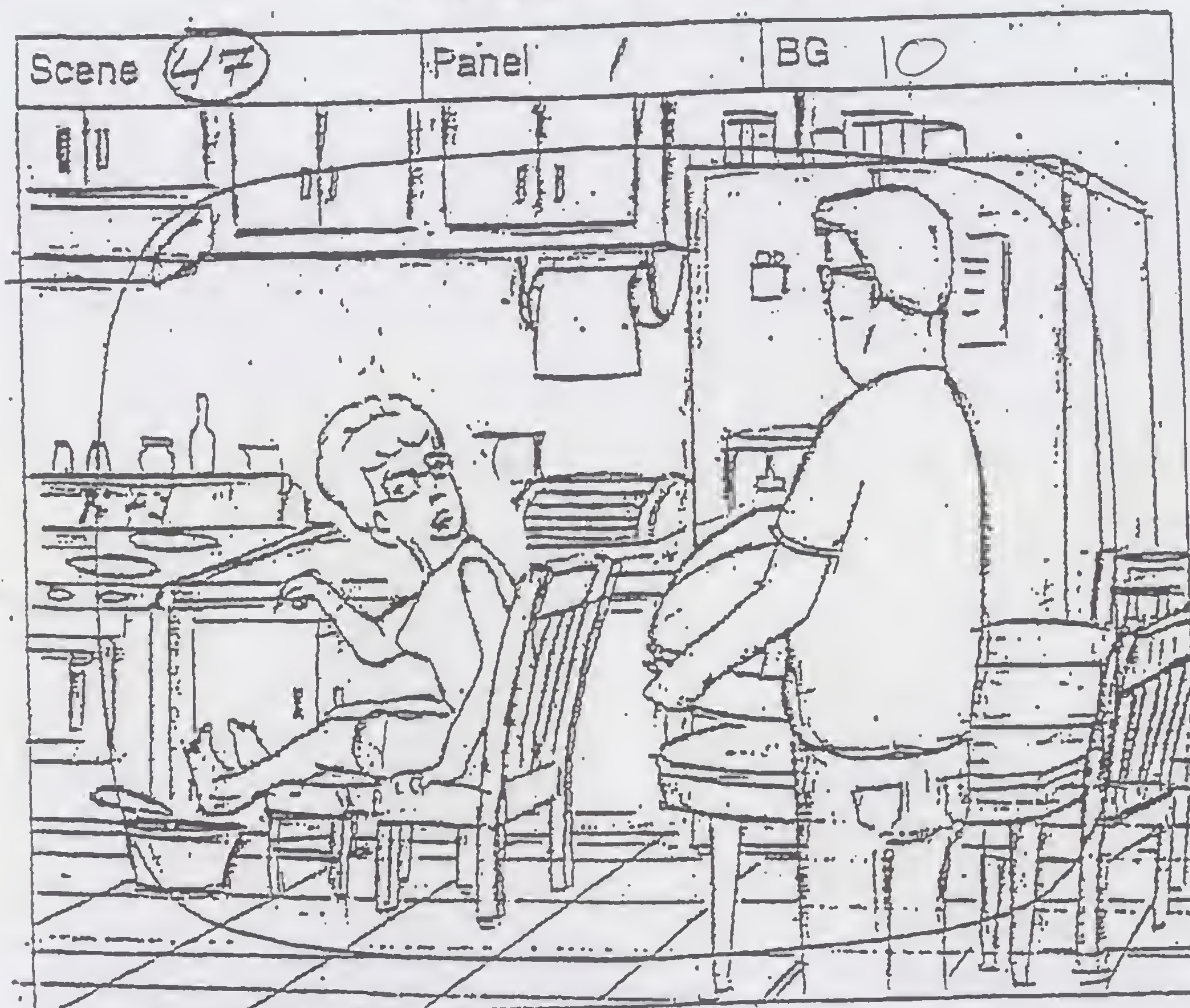
Be aware of characters sizes relative to each other and to their environment (i.e. doors, counter tops, cars, the space shuttle, etc.).



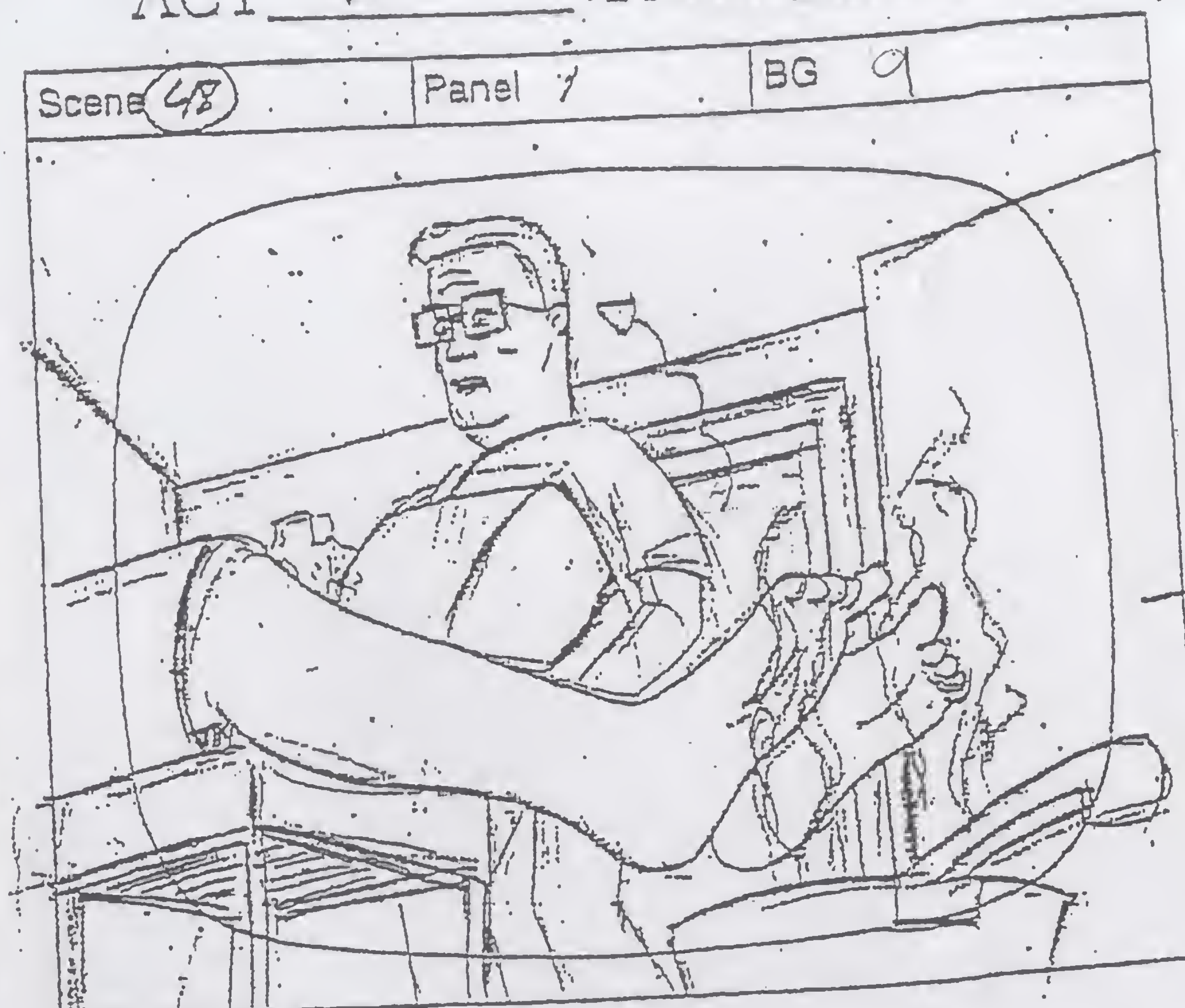


Location/Time

PEGGY
No, you will do the opposite.

Location/Time
HOOK-UP

PEGGY (CONT): You
will return it to my office and plug
it back in.

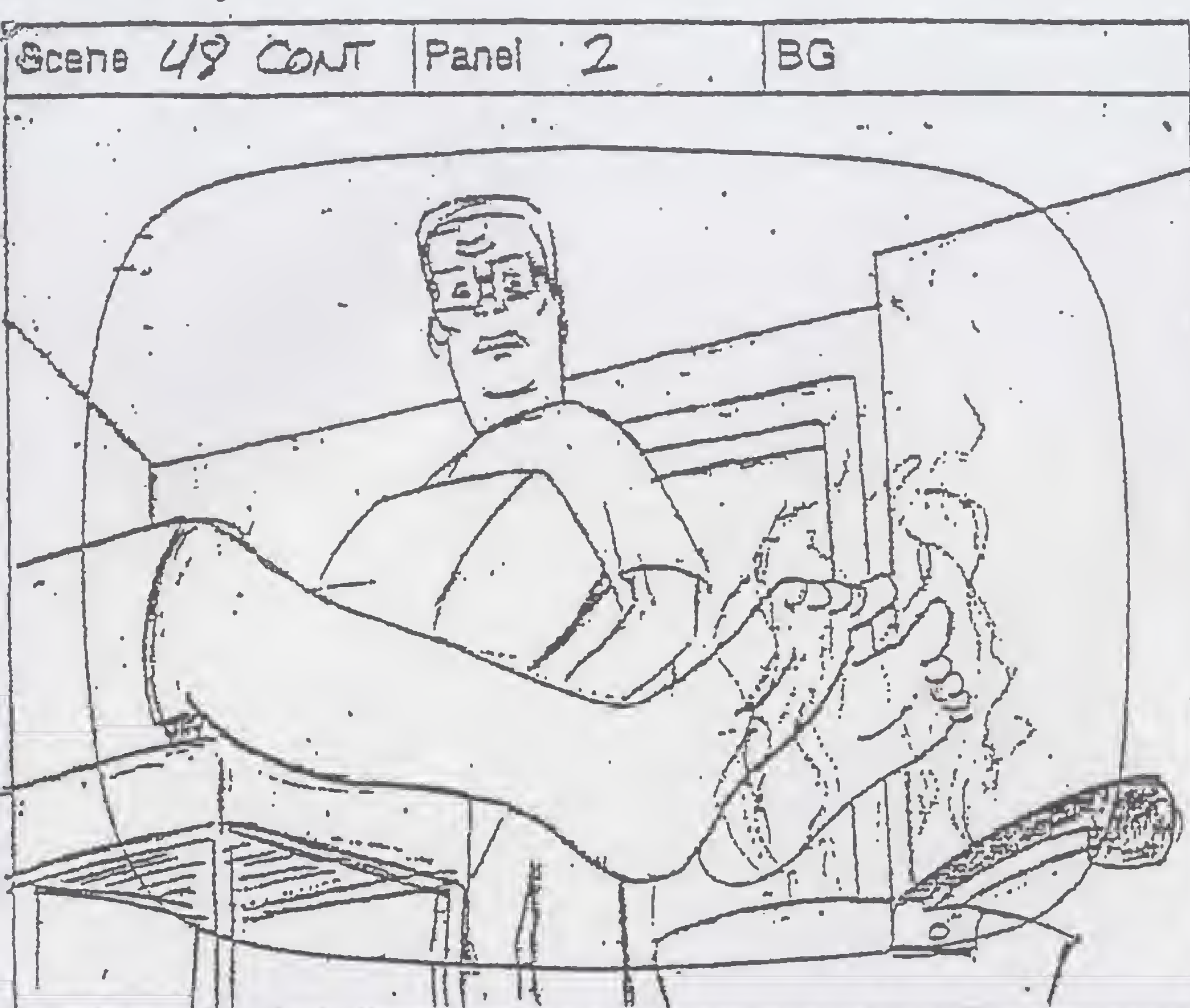


Location/Time

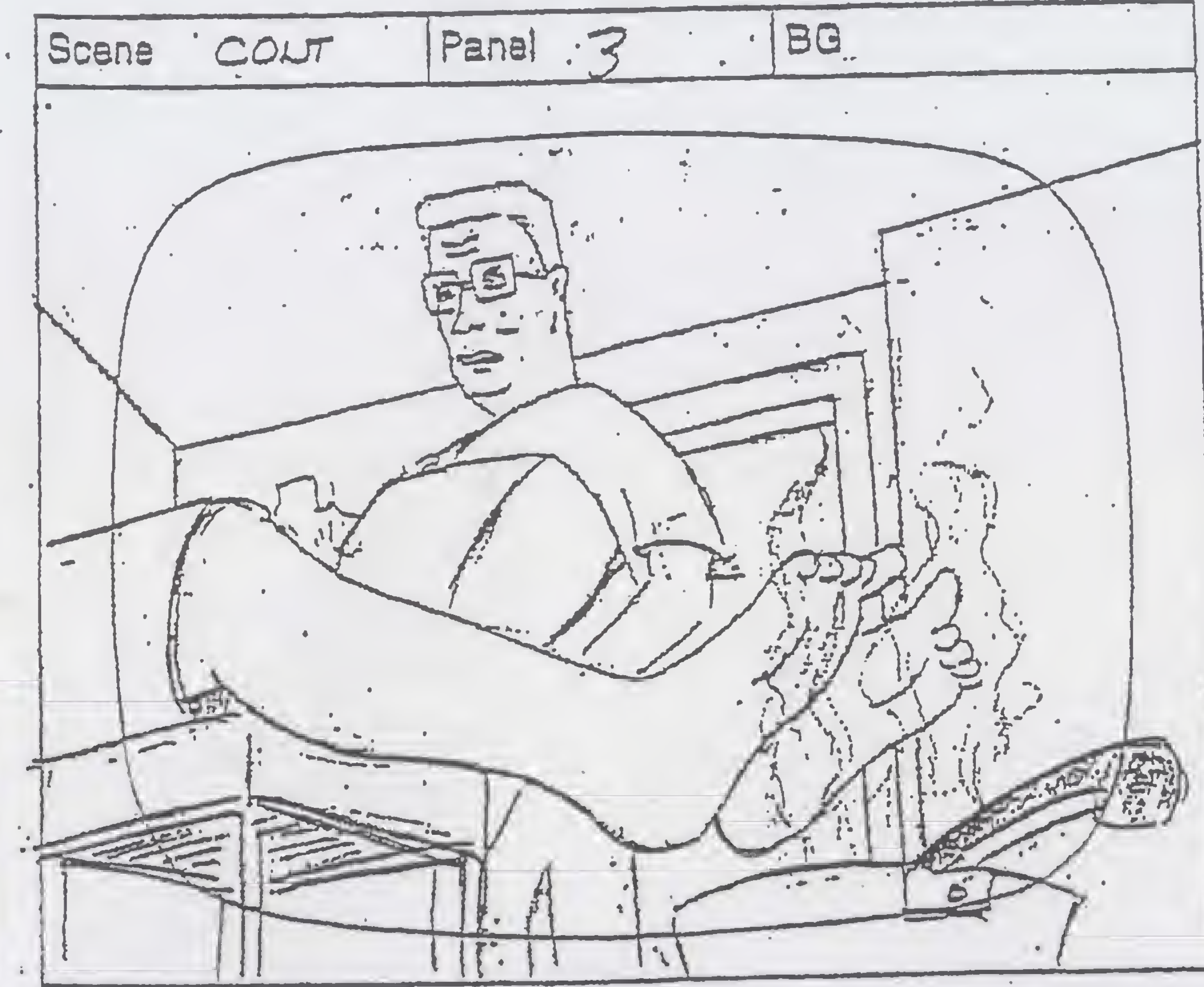
LOW ANGLE AS HANK STEPS UP

HANK
And wait for our son to wander into

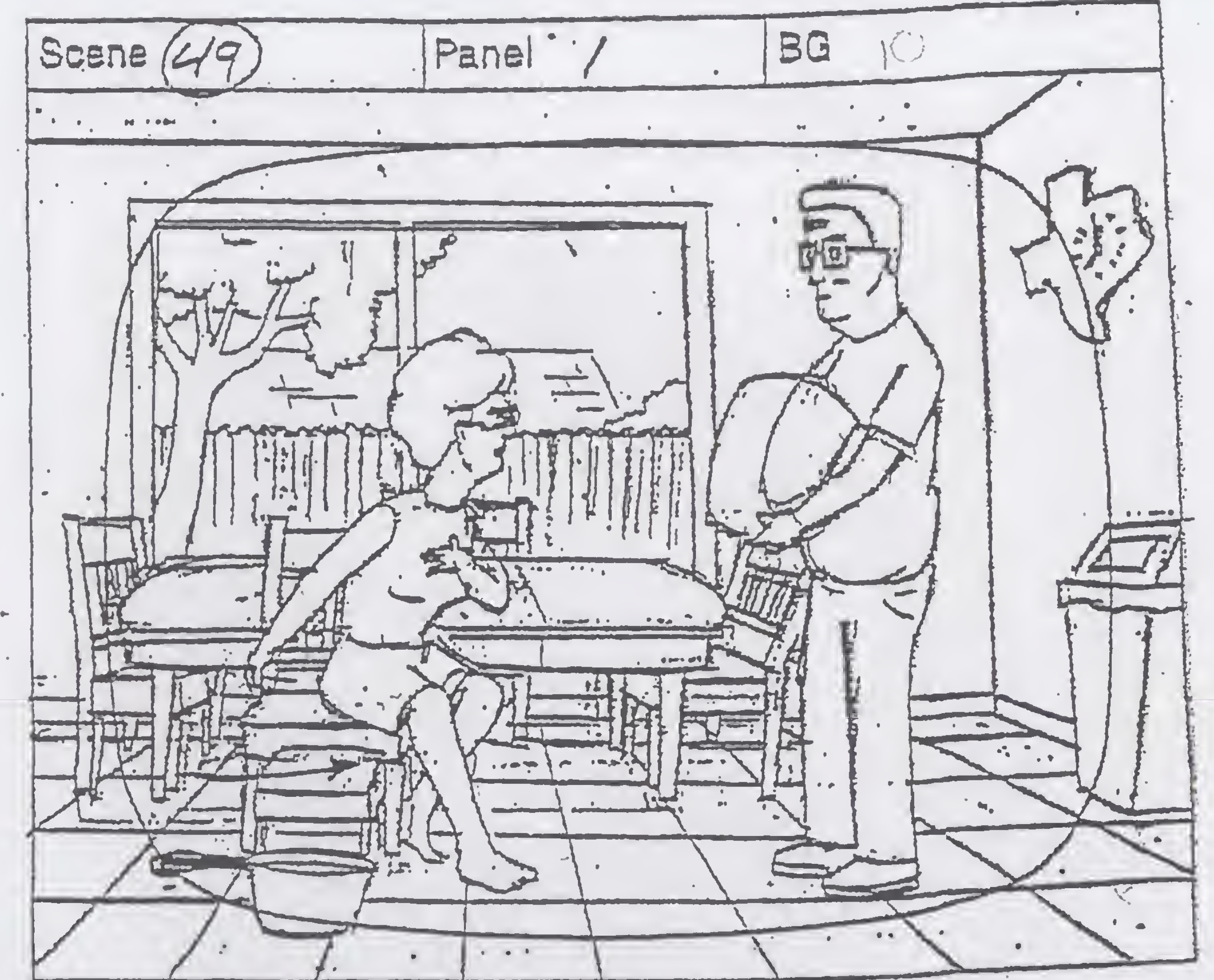
STEADY
FX



Location/Time



Location/Time



Location/Time

Peggy stands up, her feet narrowly avoiding the steaming pot of boiling water.

NOTE: HOOK UP ACTION

* TEST STARTS HERE ->

HANK (CONT):

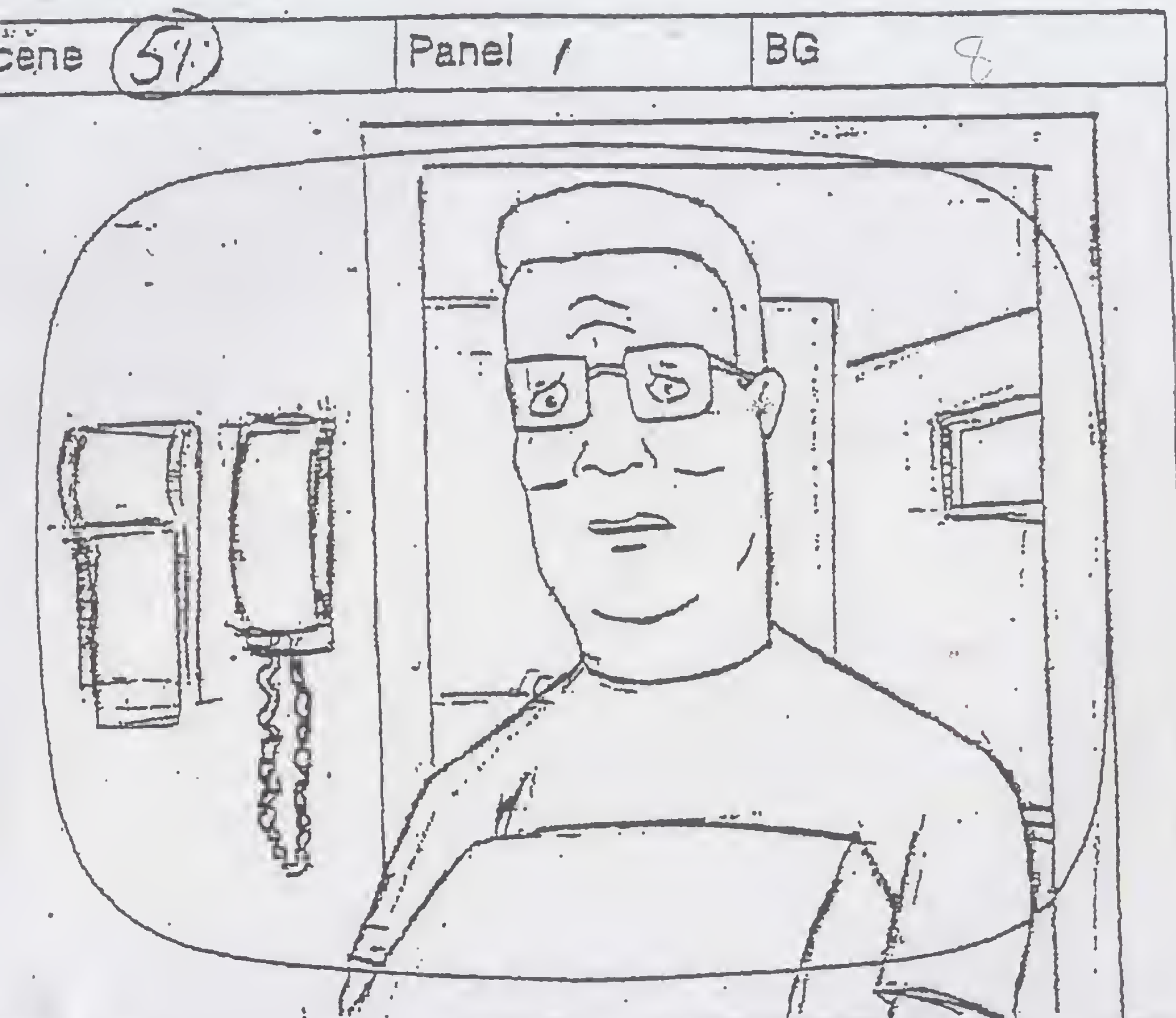
your garden of perverted delights?

HANK (CONT):

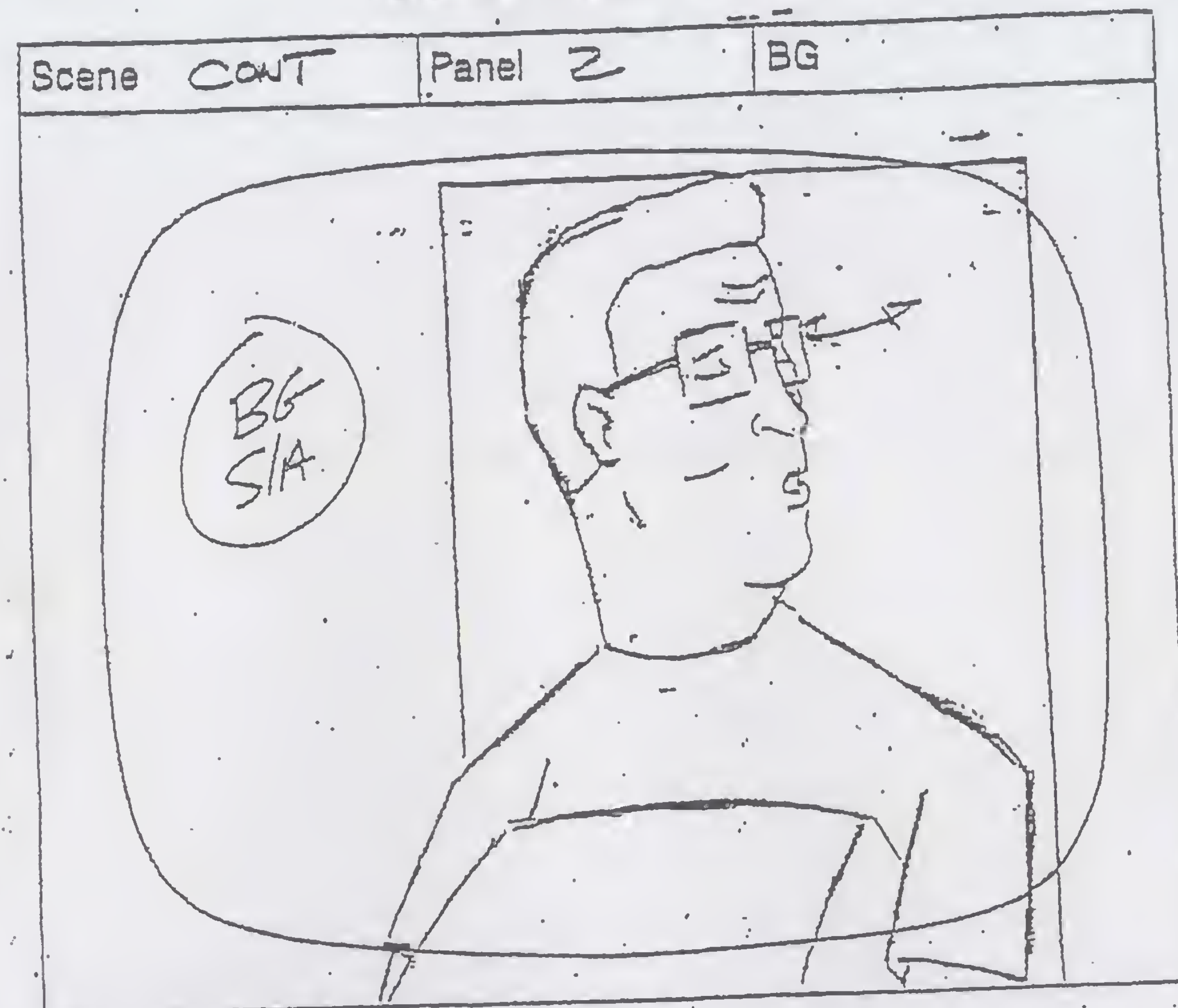
Oh, no.

PEGGY

My work



Location/Time



Location/Time

HANK SHAKES HIS HEAD "NO"

HANK (CONT):

and I'd still say, "No, sir."



Location/Time

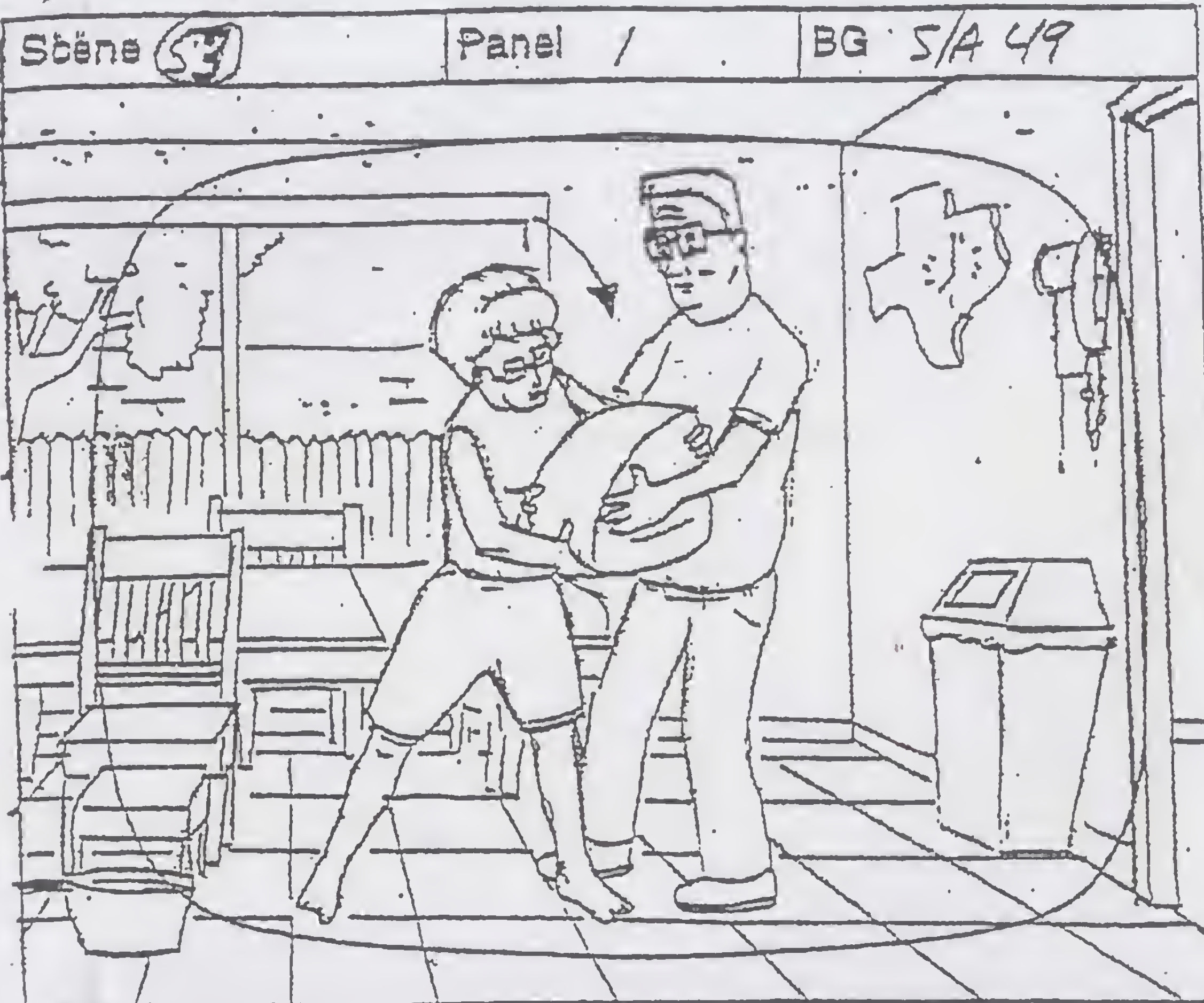
LOW ANGLE AS PEGGY GESTURES FOR THE COMPUTER.

PEGGY

Give me the computer, Hank.

HANK

Peggy, you could be making the life story of Ladybird Johnson's feet



Location/Time

Peggy grabs for the computer. She and Hank wrestle for it.

HOOK UP

HANK/PEGGY
(GRUNTS OF EXERTION)



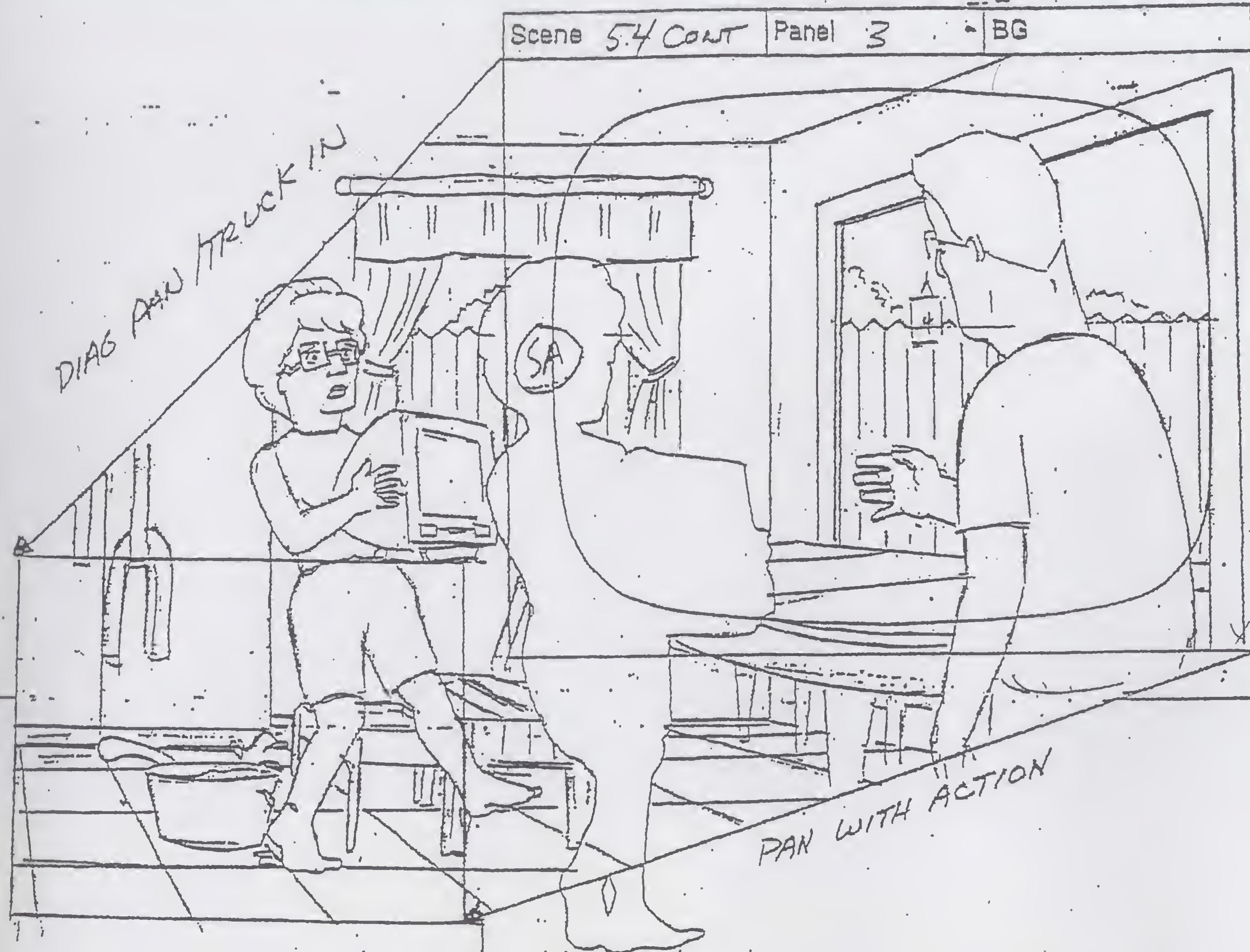
Location/Time



Location/Time

Peggy wrests the computer loose.
She stumbles backwards a step.

Scene 5.4 CONT Panel 3 BG



Location/Time

Action/Ex

Dialogue

Trans.

her foot banging into the pot of water. A tiny drop of water splashes onto Peggy's calf.



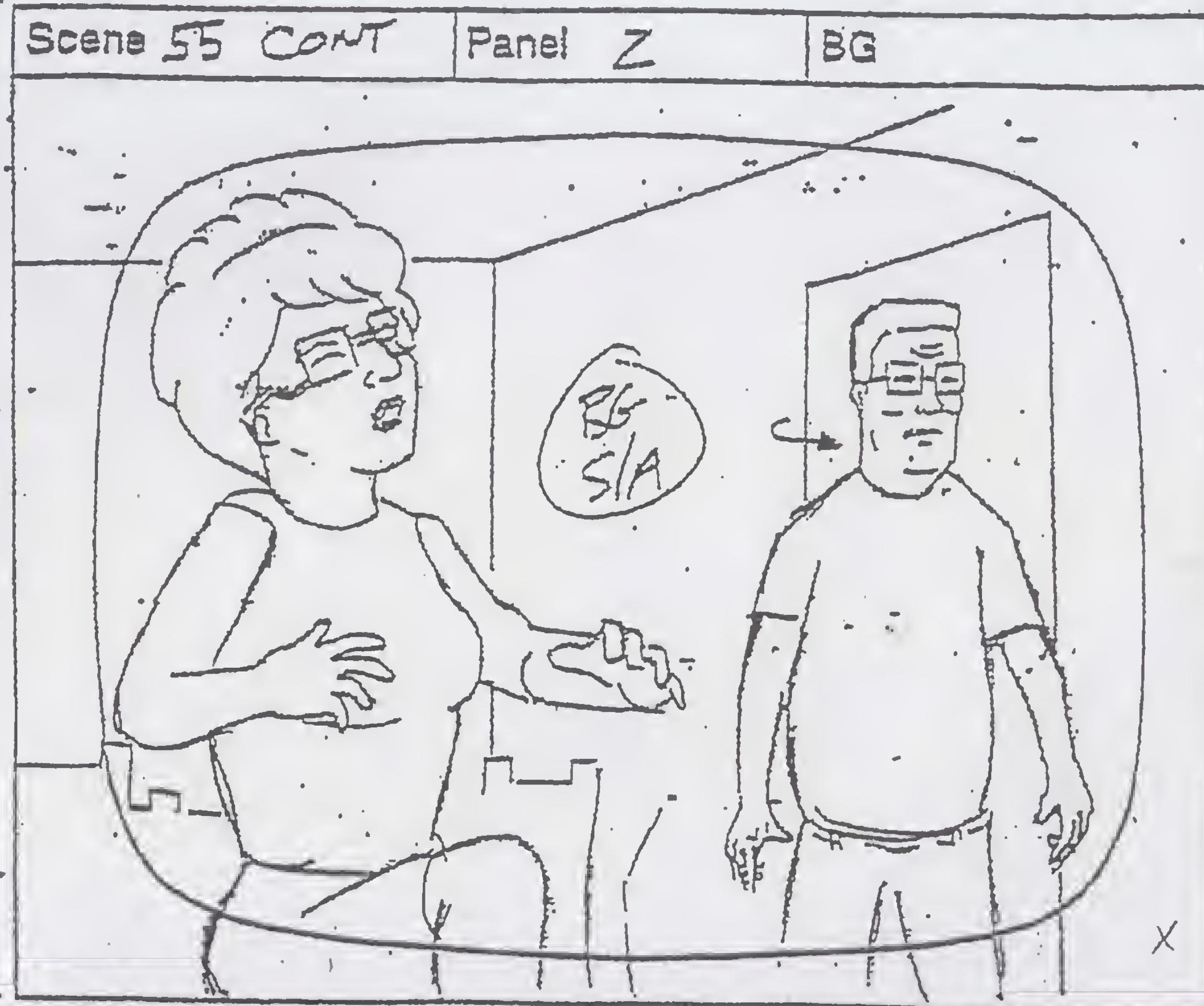
PEGGY
(SMALL CRY OF PAIN)

Scene 5.5 Panel 1 BG 10 F



Location/Time

Startled, Peggy drops the computer.



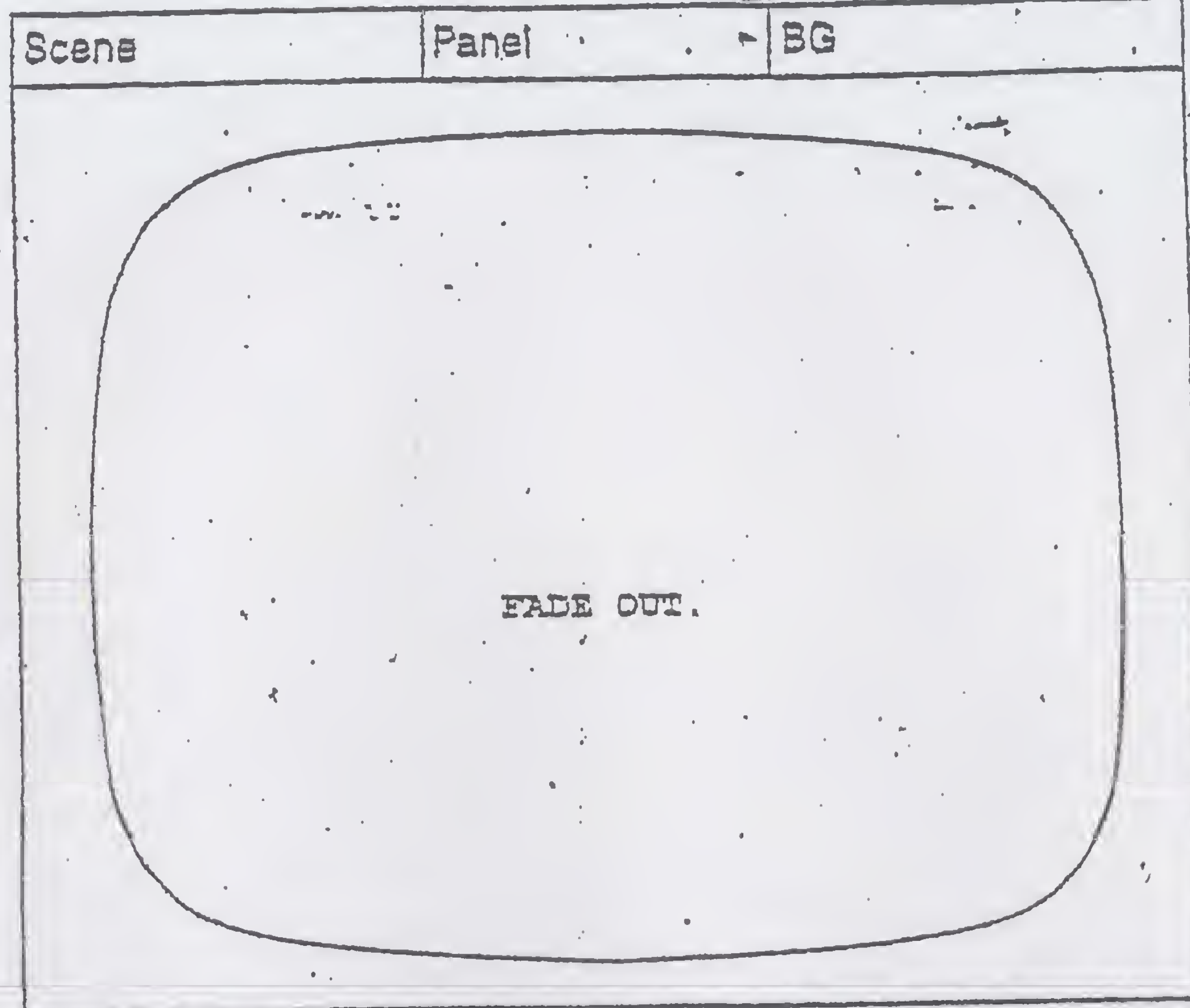
Location/Time

It lands on her right foot with a sickening thud.

HANK WINCES IN EMPATHY

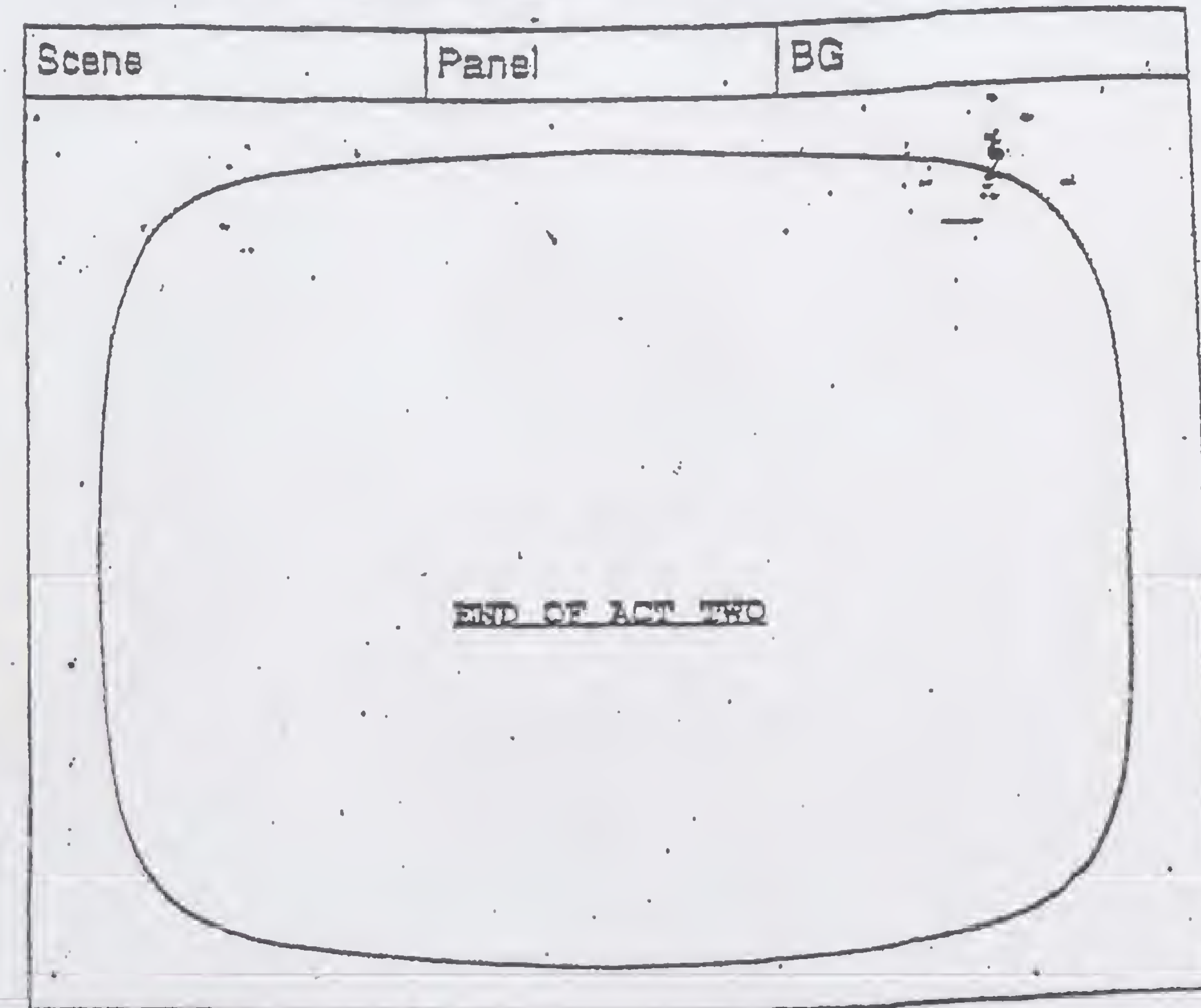
PEGGY (CONT'D)

(LARGE CRY OF PAIN, THEN) My foot!



Location/Time

FADE OUT.



Location/Time

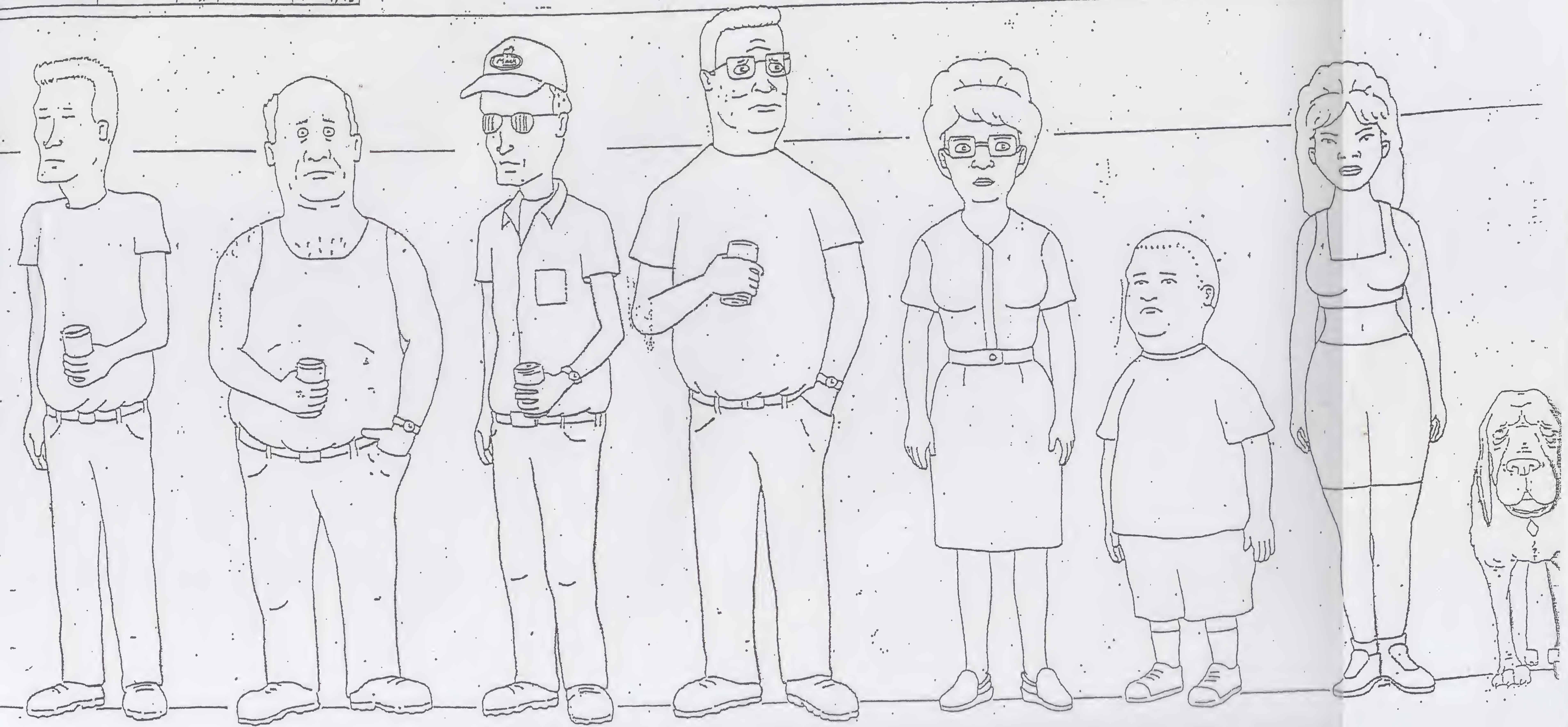
END OF ACT TWO

ACTION

DIALOGUE

TRANS.

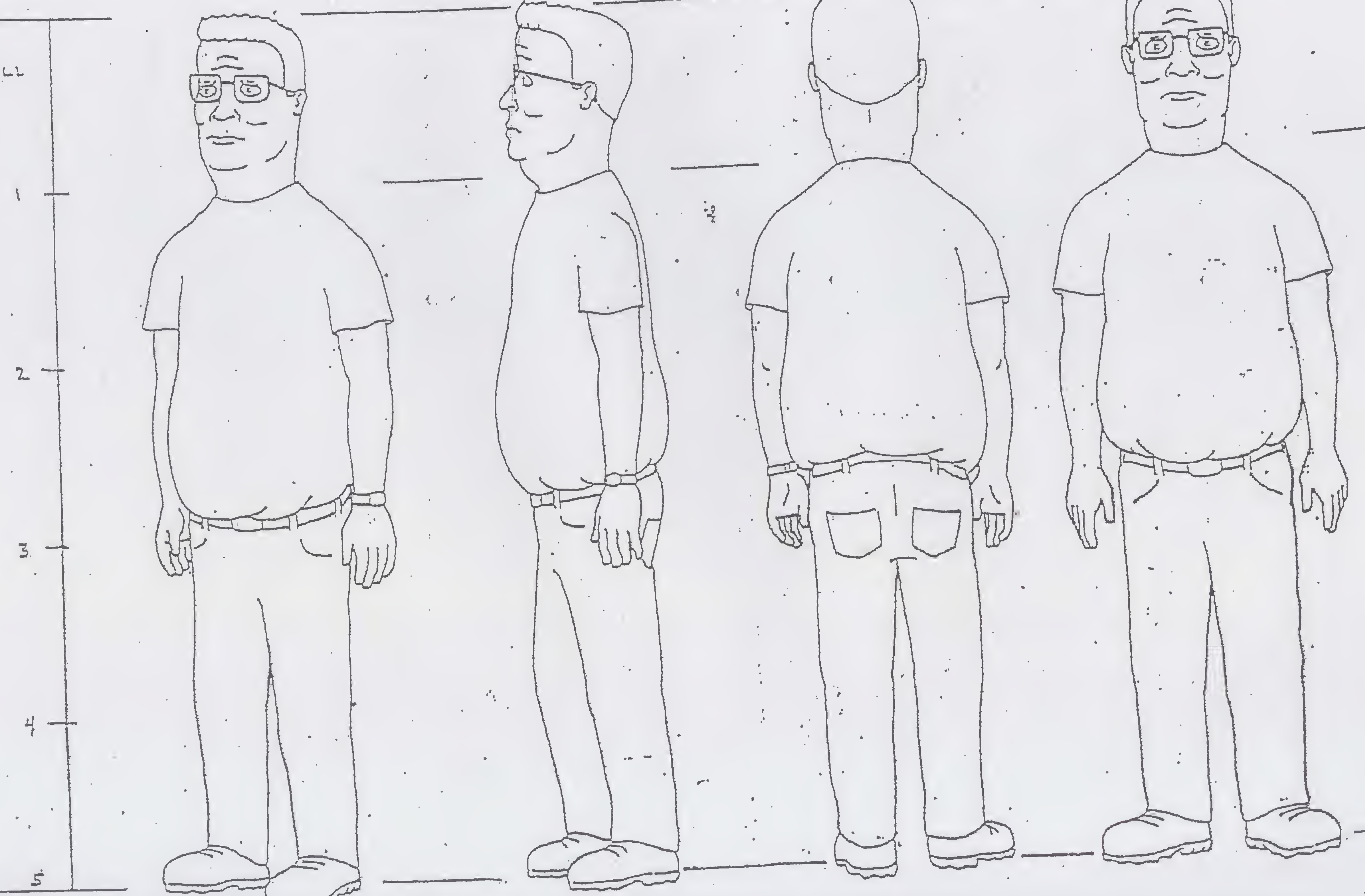
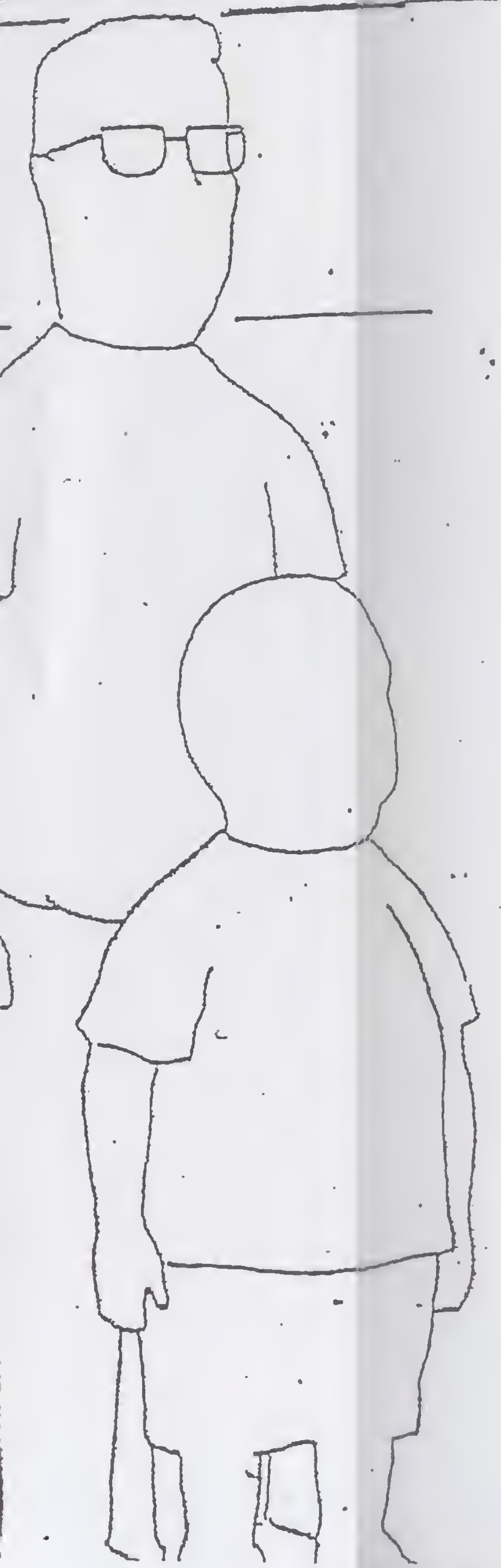
EPISODE #		STORY	
SCENE #			
CHARACTER			
DESCRIPTION:			
MAIN CHARACTER			
HEIGHT REGISTRATION			
FINAL DATE	3-27-97	ARTIST	WA/PS



DRAWING TIPS:
HANK HILL

OF THE HILL.	
STOCK	
CHARACTER	
- Full Body TURN	
ARTIST	WA

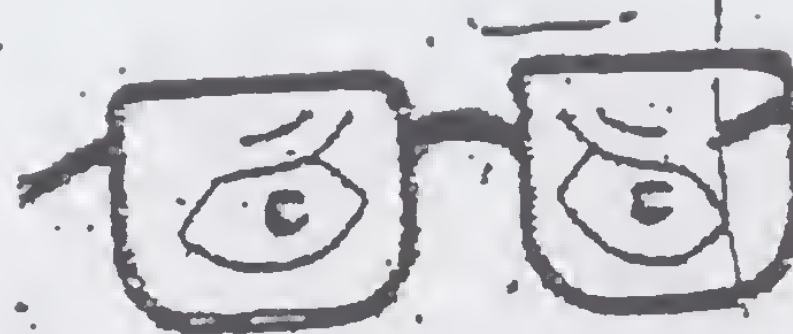
HANK IS
5 HEADS TALL



NG OF THE HILL:			
#	STOCK		
	CHARACTER		
TION:			
S EYES & GLASSES			
DATE	3.27.97	ARTIST	WA

HANK'S

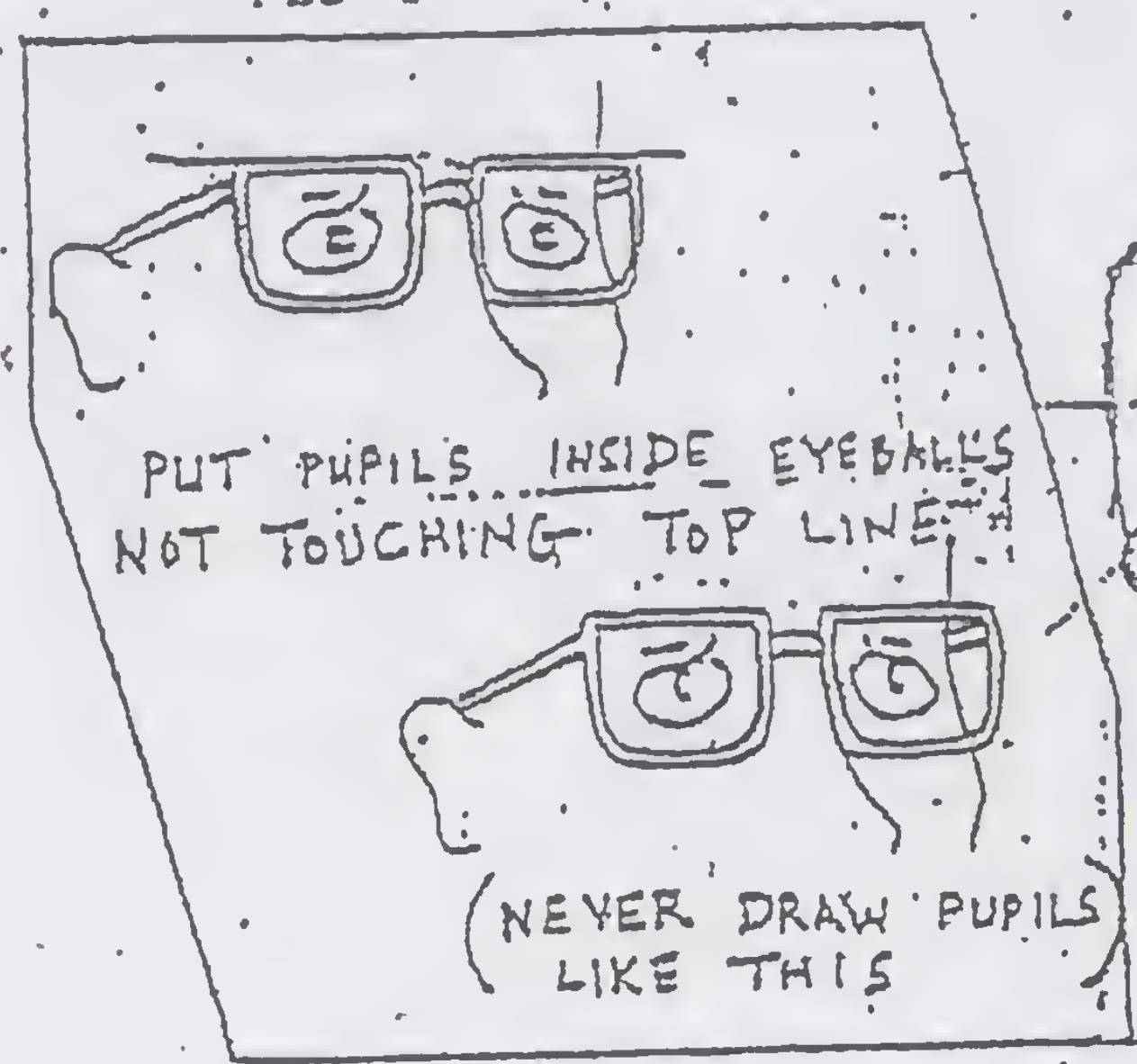
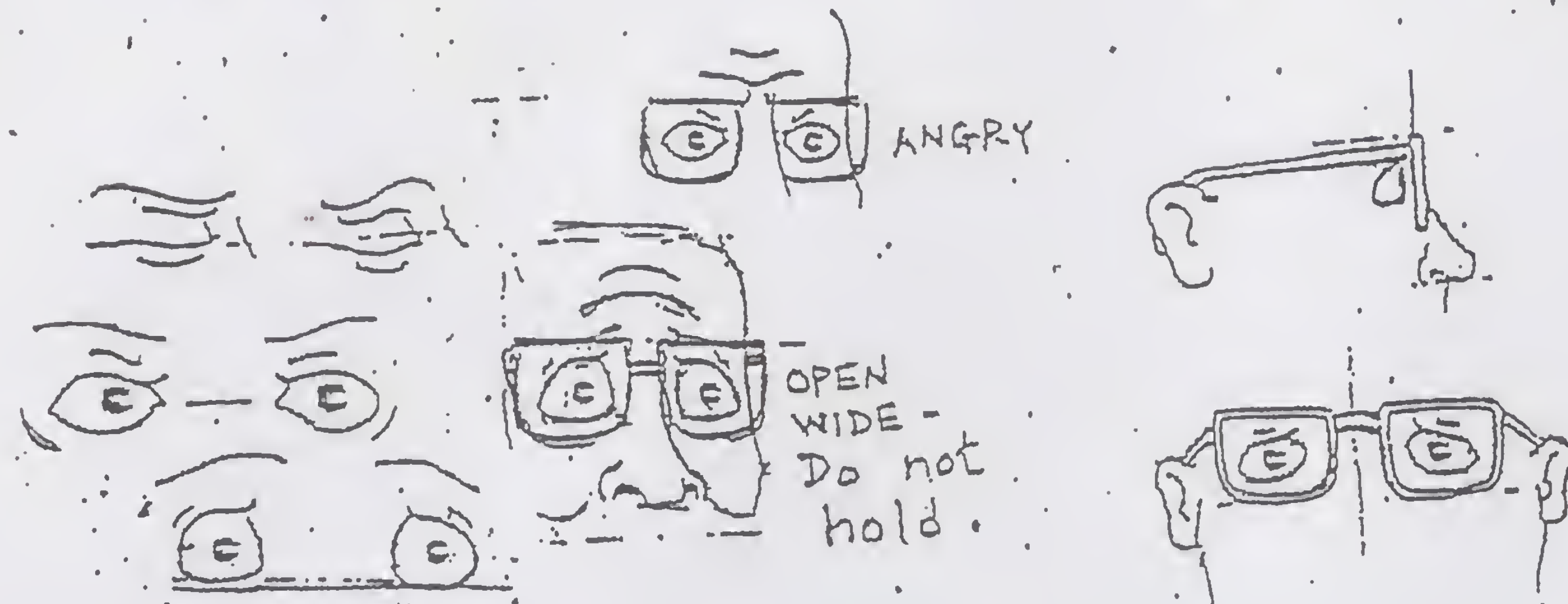
EYES & GLASSES :



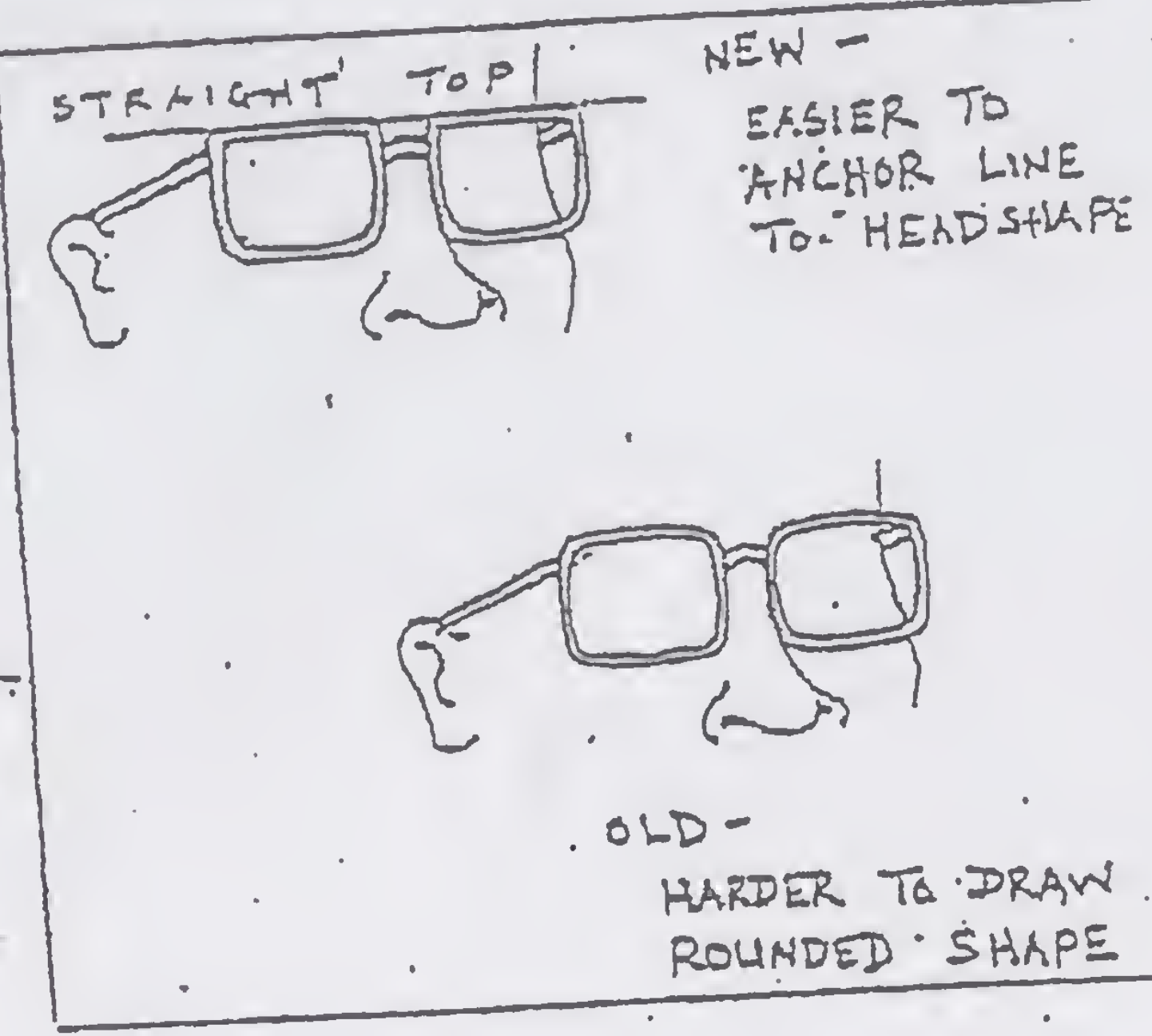
NEW

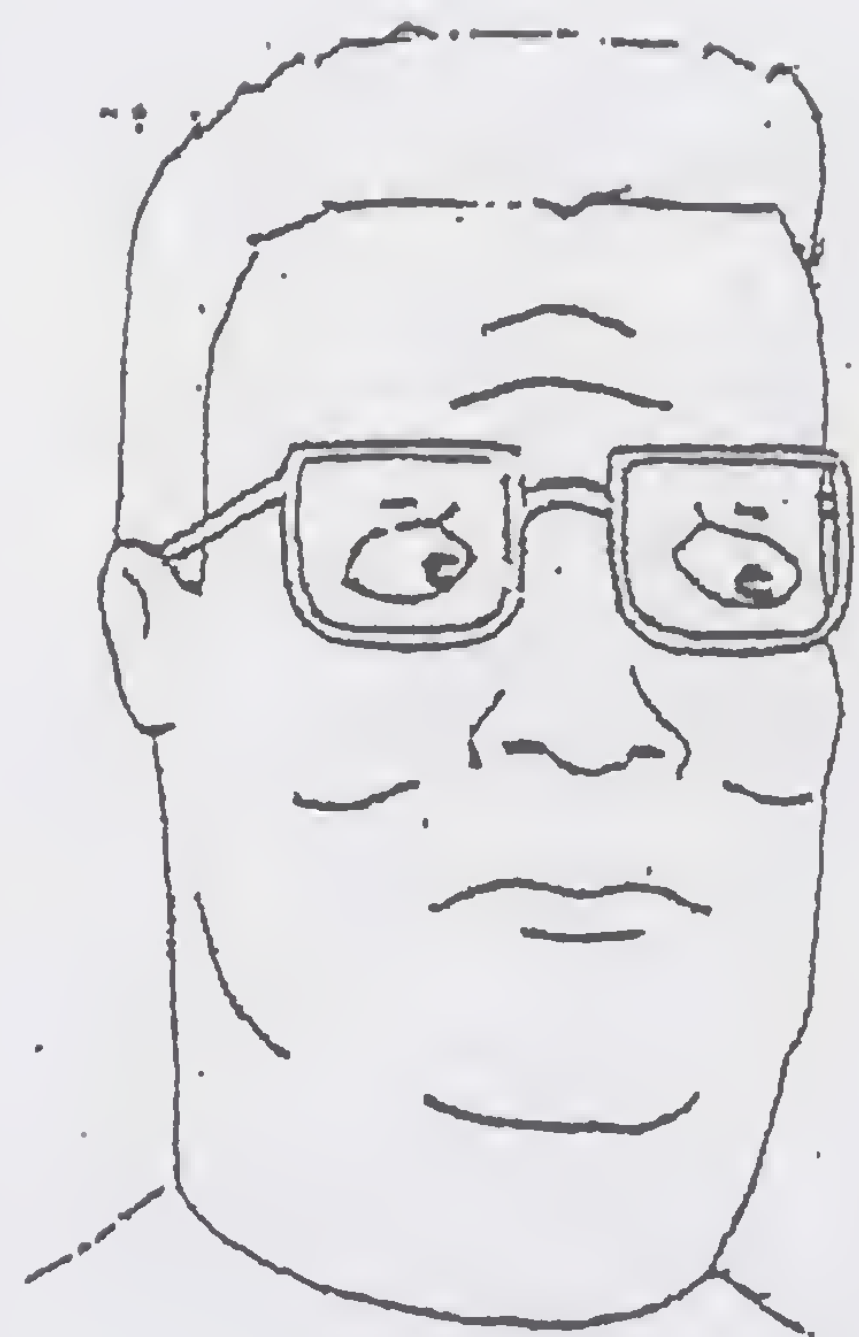
CHANGES FROM SEASON #1:

1. EYES BIGGER, CAN ANIM. VERY WID
2. NO LINES UNDER EYES
3. PUPILS THICKER
4. TOP OF GLASSES STRAIGHT WITH ROUNDED BOTTOMS
(THIS IS EASIER TO DRAW THAN THE OLD GLASSES!)



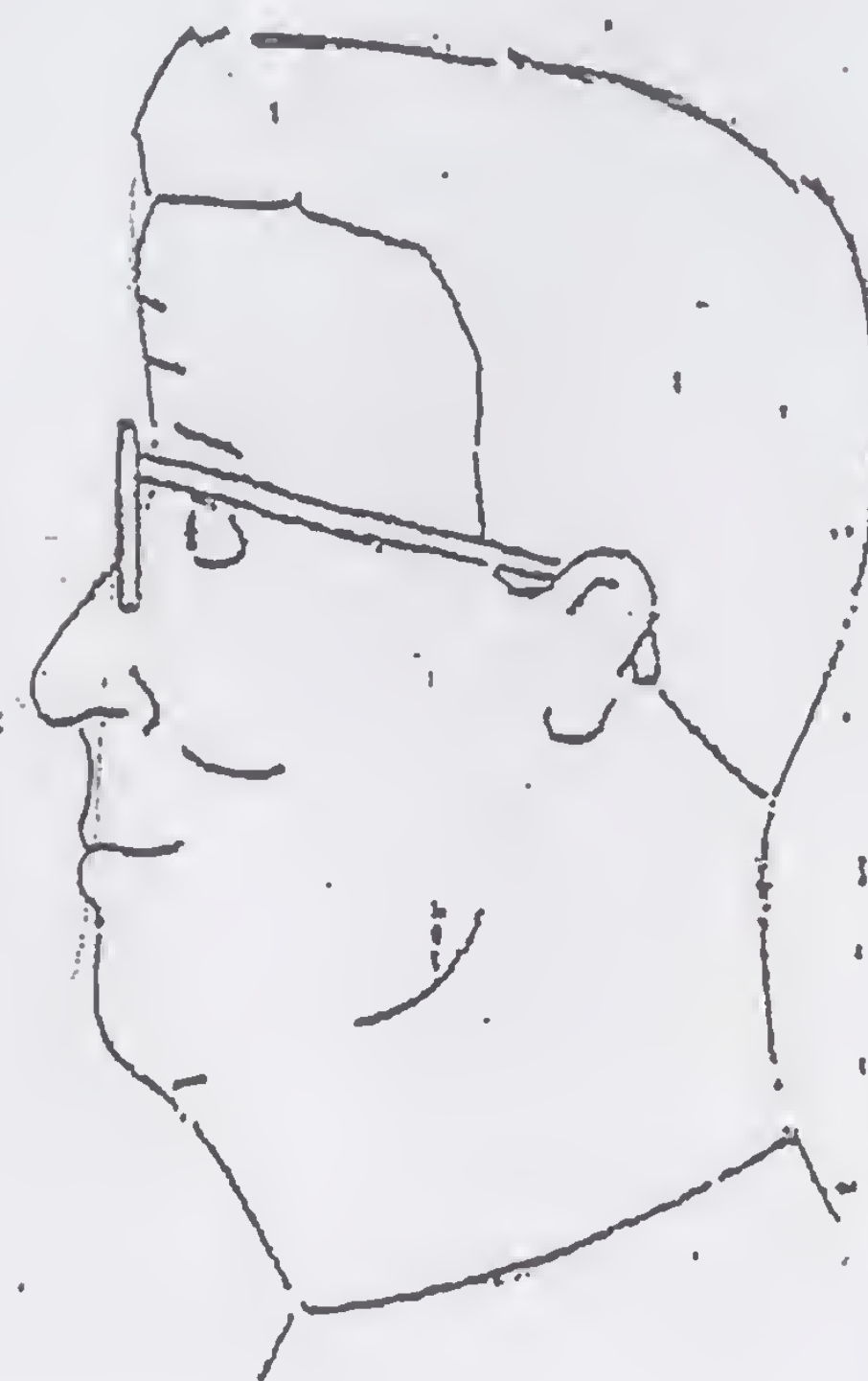
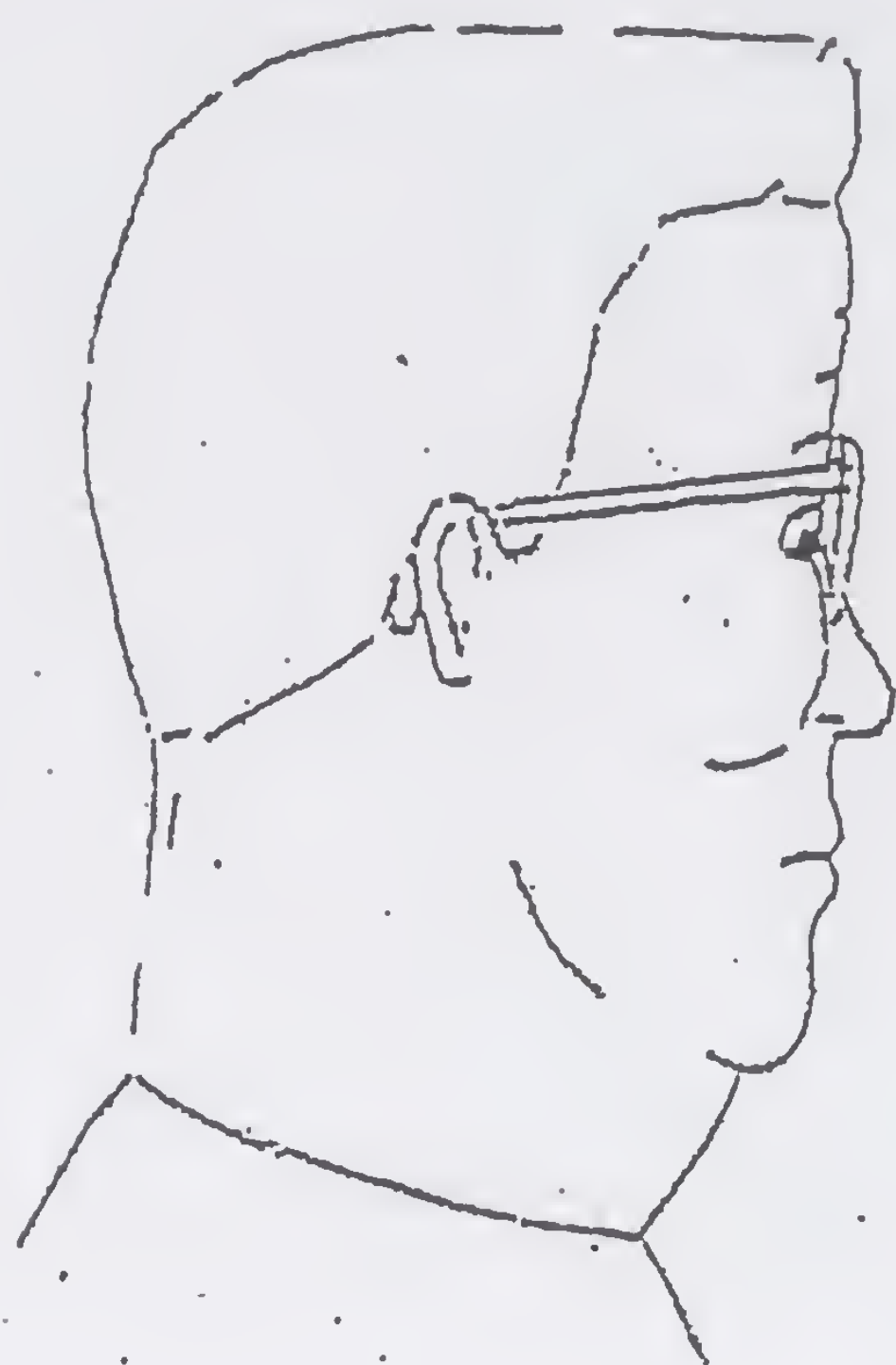
TILTS





LIMIT
TURNS &
NODS TO
THIS
DISTANCE

(FLIP
EXTREME
POSES 1 & 2)



KEEPING
IT SUBTLE
IS ALWAYS
THE BEST
APPROACH,
EVEN ON
WIDE SHOTS.

EXTREME
POSE.



SOMETIMES
IT'S GOOD TO
POSE IT OUT
SO YOU CAN
FLIP POSES
TO SEE HOW
GLASSES AND
HEAD MOVE.



ALSO NOTICE
HOW THE PUPILS
ARE CAREFULLY
REDRAWN SO

THAT THE GAZE
REMAINS FIXED
ON ONE POINT.

THIS IS NOT
EASY AND USUALLY
TAKES TWO OR
THREE ADJUSTMENTS
USING YOUR
ERASER SHIELD.



EXTREME
POSE 2.

BASIC EXPRESSION FOR TIMING

HANK
COULD ALMOST GO
THROUGH AN ENTIRE
EPISODE WITH THIS
EXPRESSION.



MODEL



MOST
OFTEN
SEEN



INDICATE
SMILE
WHEN NEEDED

- ② INSIDE LINE
TURNS UP
AS
- ① OUTSIDE LINE
SHRINKS

ING OF THE HILL			
DE#	STOCK		
#			
CHARACTER			
IPTION:			
L'S EXTREME EXPRESSIONS			
DATE	3.27.91	ARTIST	WA

Tips FOR EXTREME EXPRESSIONS

Scream Cycle
Do Not Hold



SMALL POUT
WITH FOREHEAD
WRINKLES HIGH UP
AND POINTS OF
EYEBROWS



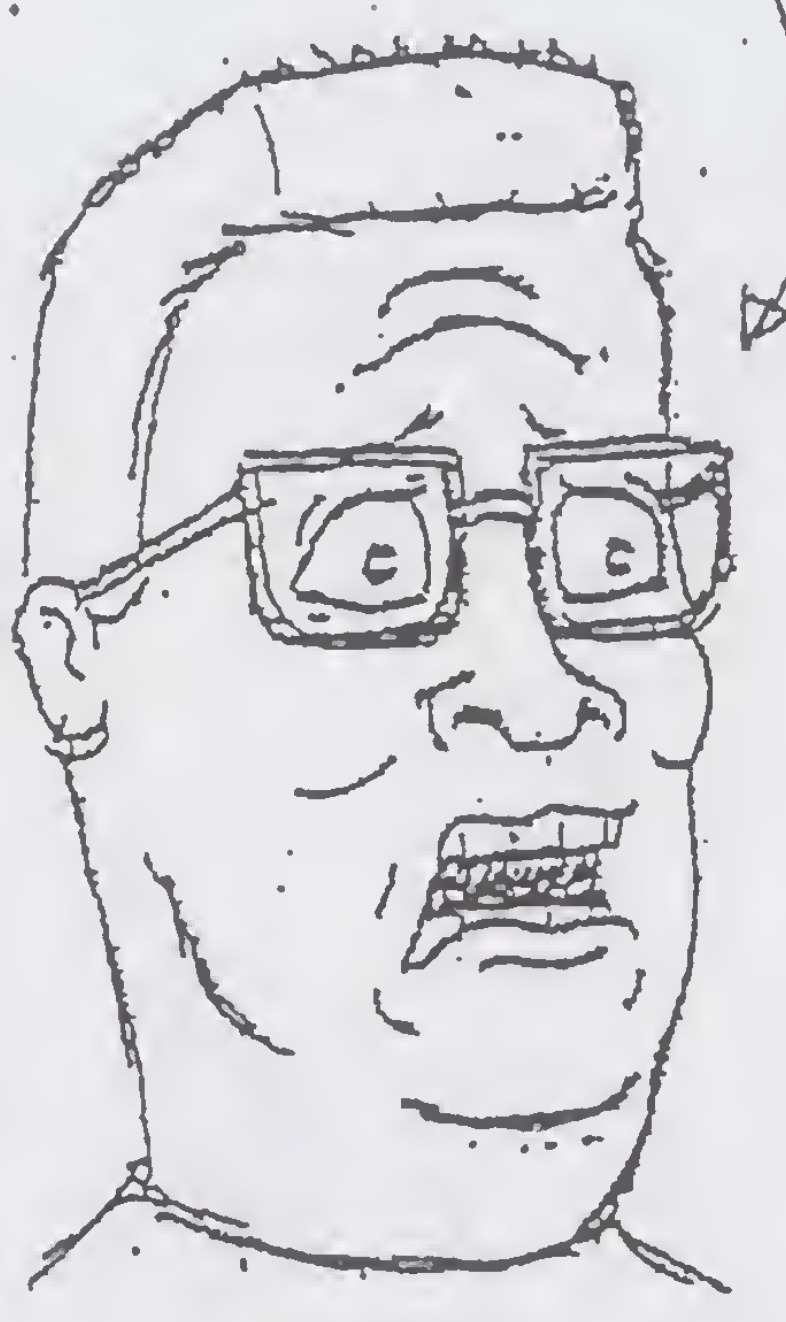
BASIC TRACING
OF MIDEL SHEET



NECK BULGE
W/ VIEH AND...ANGRY
ROUND EYES,
PUPILS SMALLER.



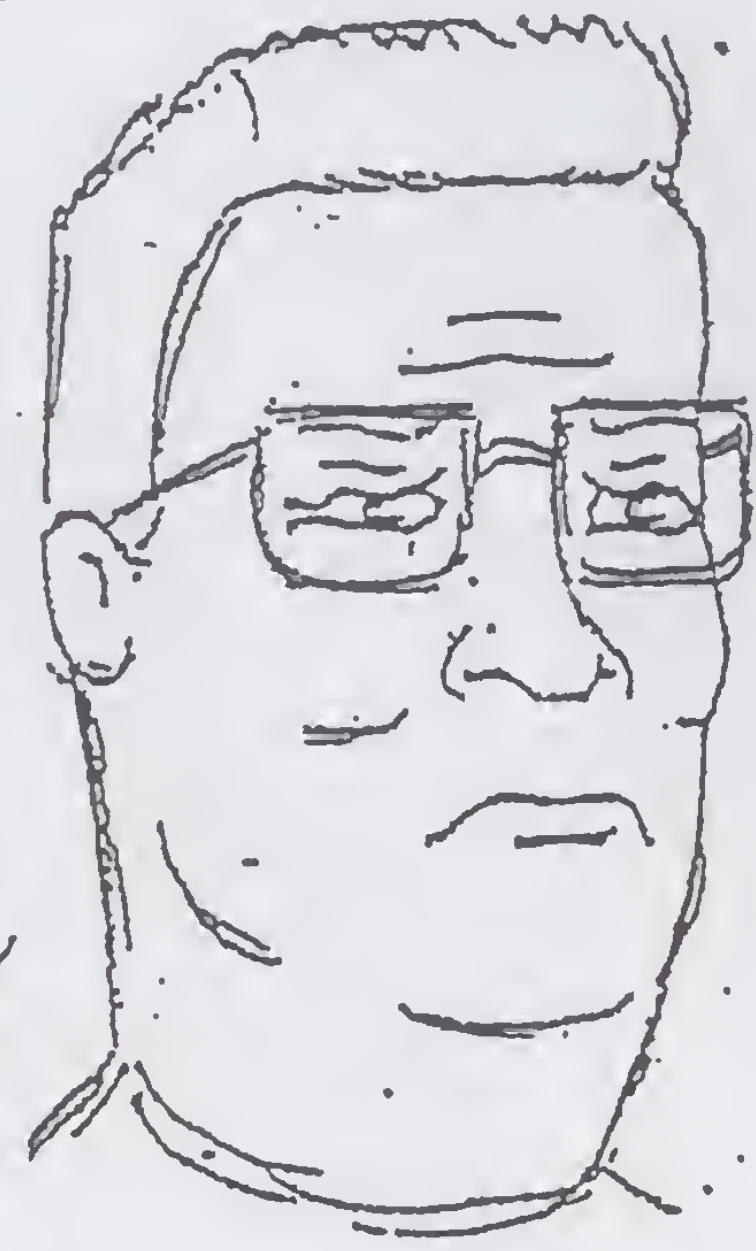
FROWN WITH
ANGRY EYES.



VERY WIDE EYES
WITH SCREAMING
MOUTH AND FLARED
NDSTRILS



COMPRESSED NECK



SQUINT
W/ FROWN



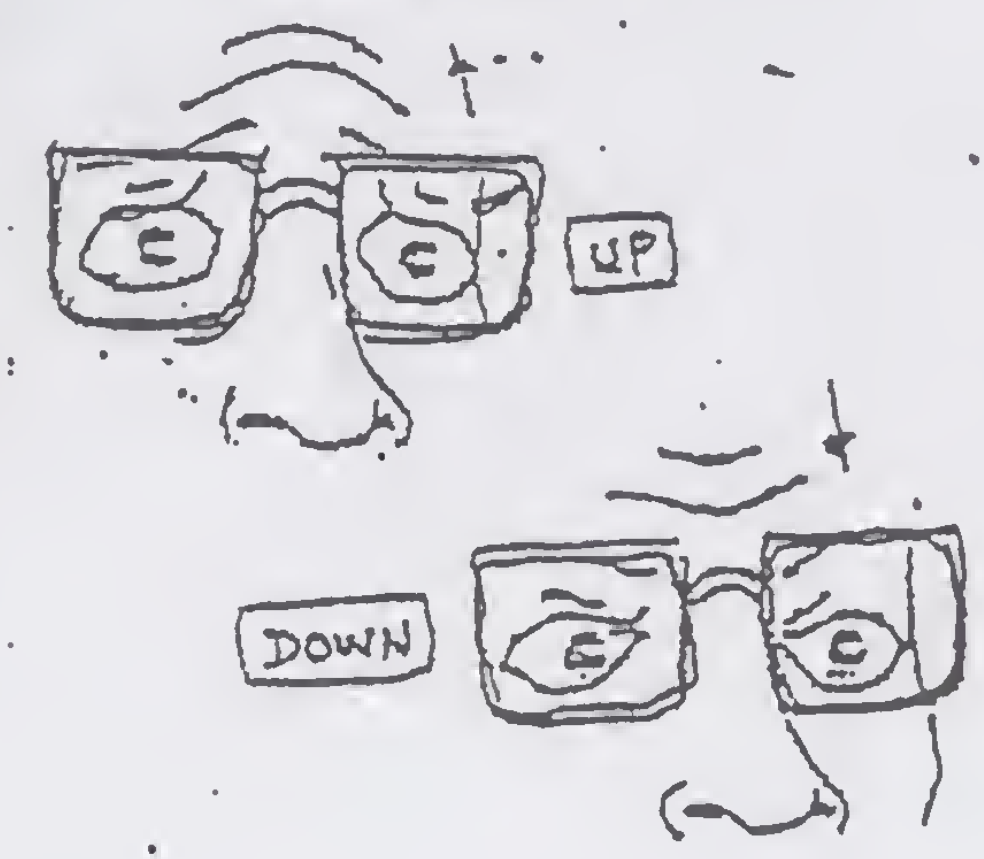
WIDE EYES,
WIDE SMILE MOUTH

Do Not Hold



BIG SMILE,
OR LAUGH.

IMPORTANT:
ALWAYS ATTATCH
FOREHEAD WRINKLES
TO EXPRESSION.



HANK —

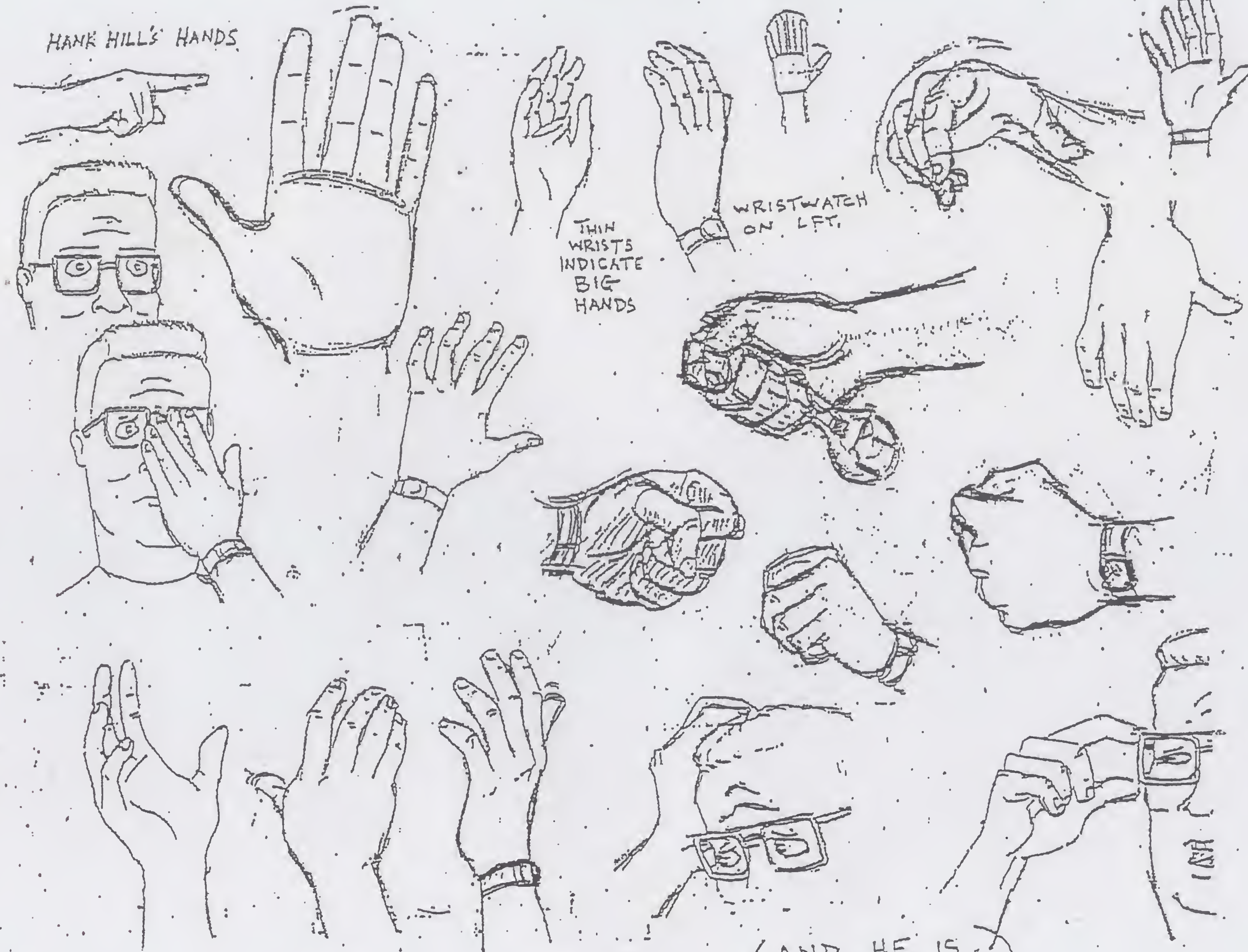


SOME
ATTEMPTS
AT EXTREME
ANGLES...

KING OF THE HILL			
CODE #	STOCK		
SCENE #			
CHARACTER			
DESCRIPTION:			
HANK'S HANDS			
DATE	8-29-96	ARTIST	WR

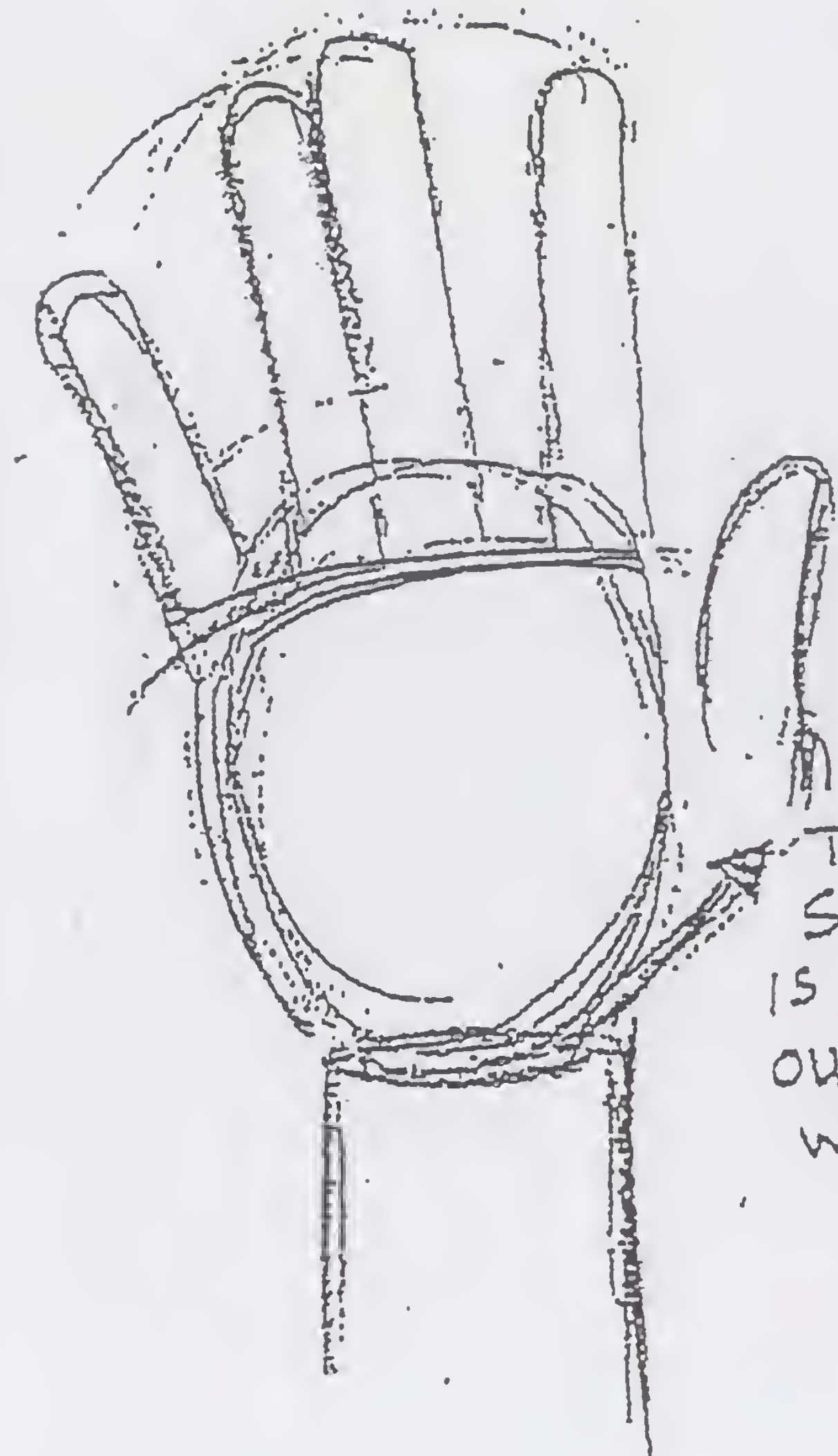
HANK'S WATCH IS ALWAYS
ON HIS LEFT HAND.

HANK HILL'S HANDS

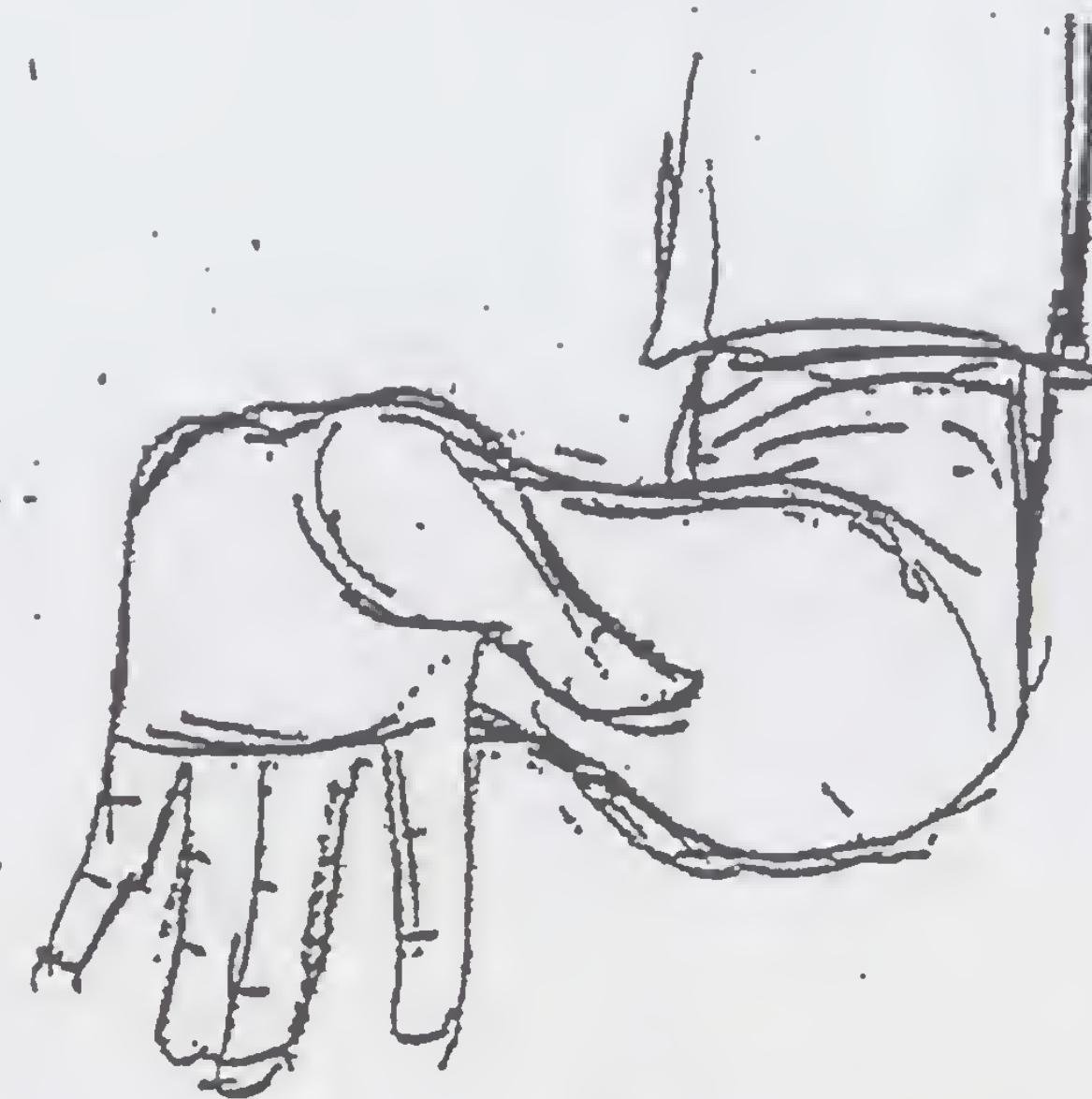
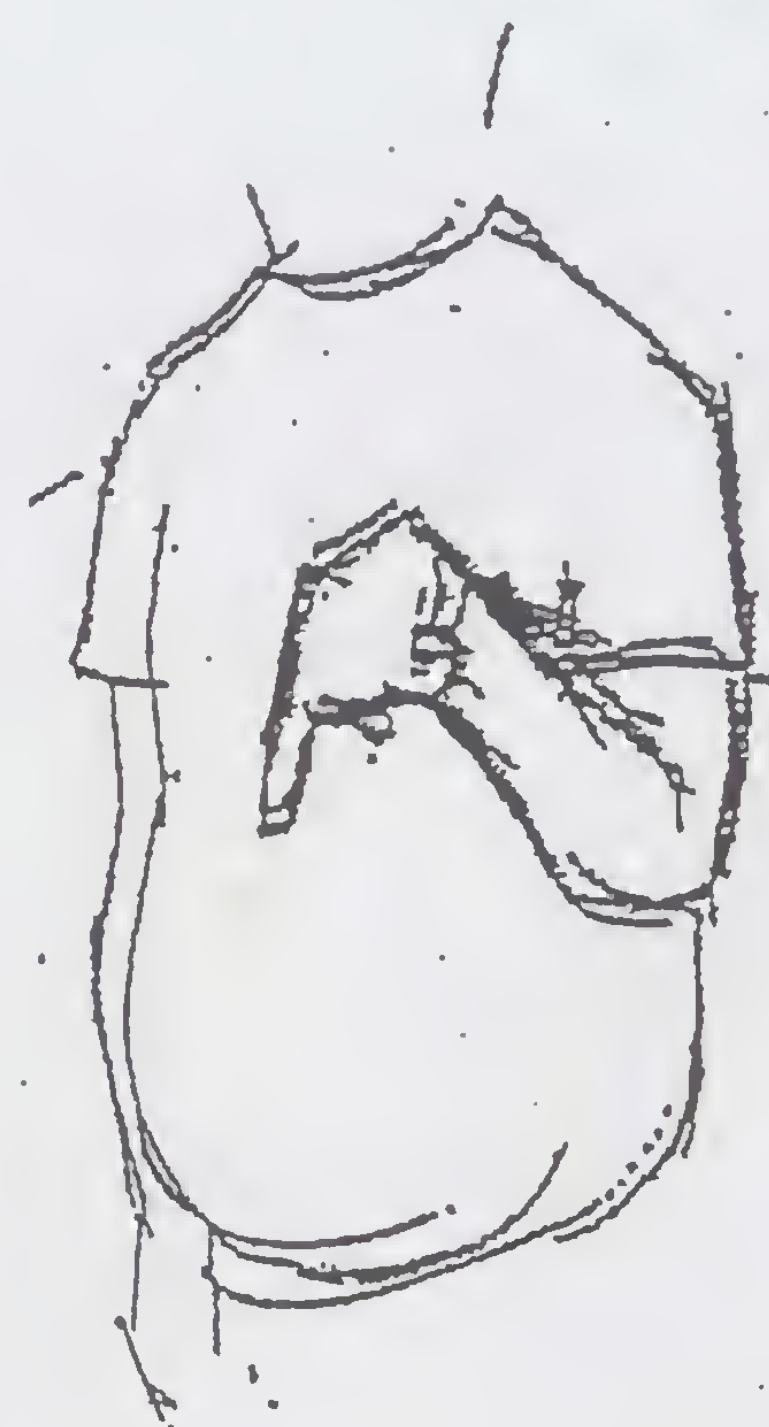
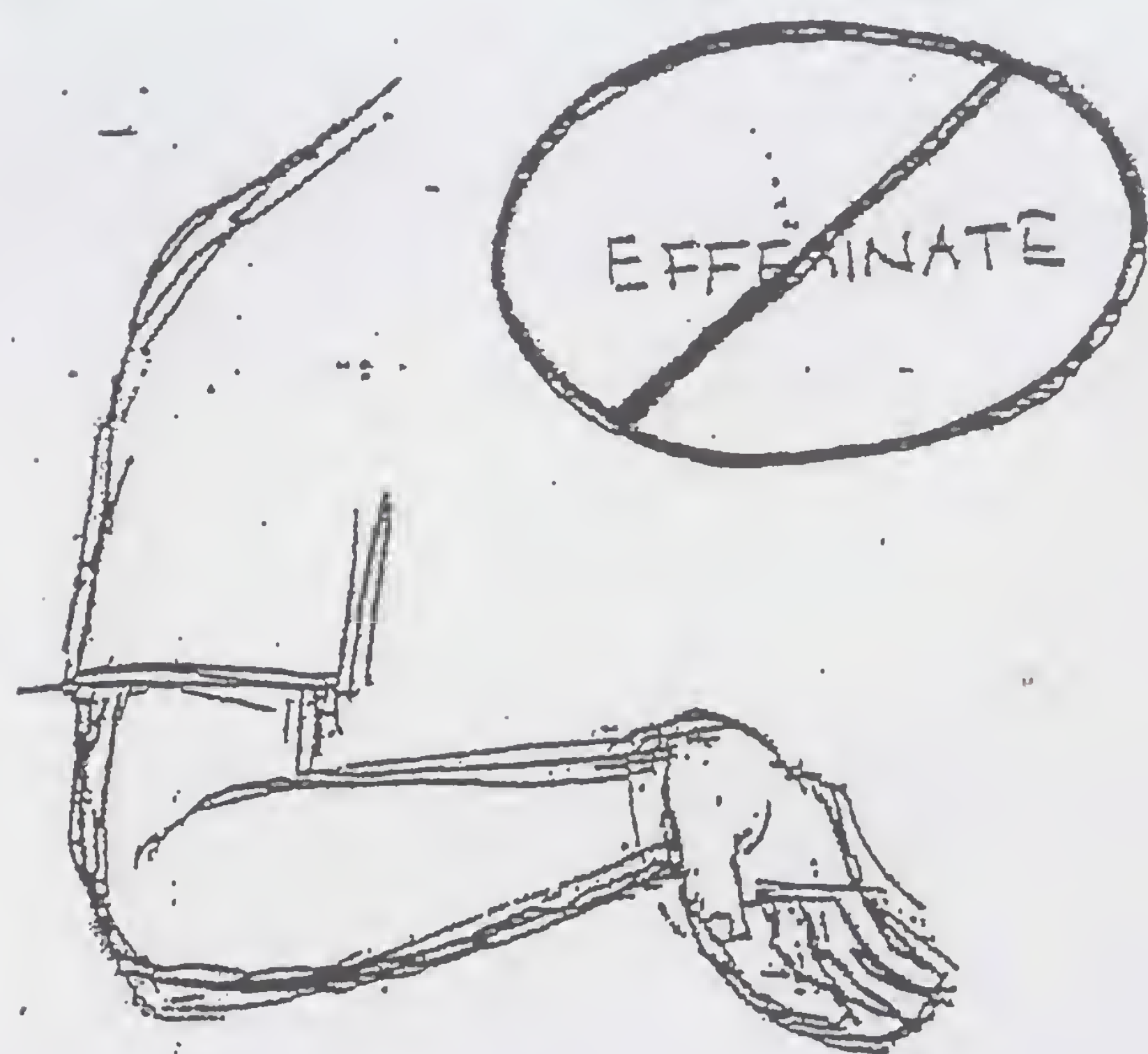


THUMB
SOCKET
IS STRAIGHT
OUT FROM
WRIST

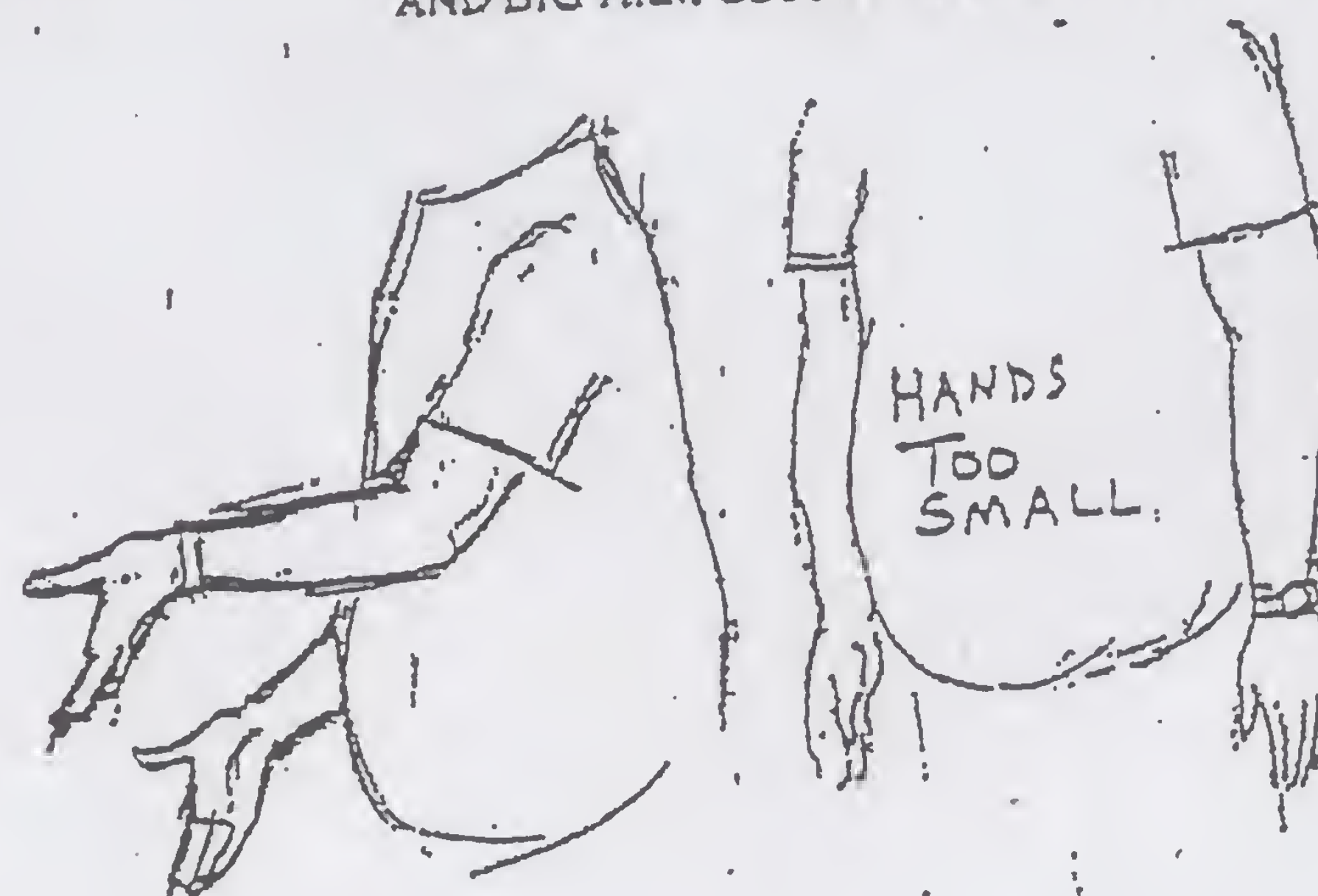
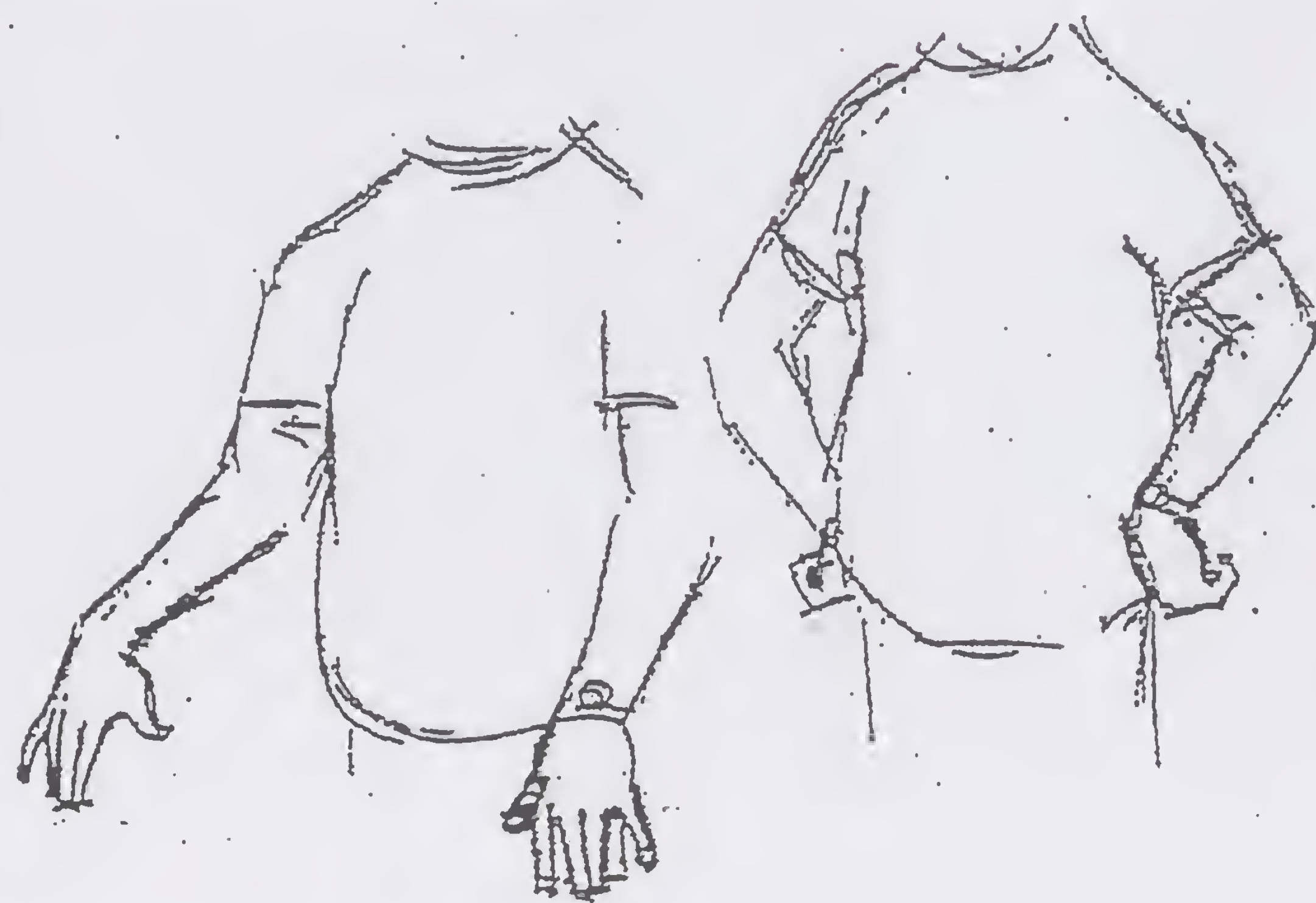
HANK HAS BIG HANDS (AND HE IS RIGHT HANDED)



ALL UNACCEPTABLE -



-OVERUSE OF THE SHOULDER SHRUGS
AND BIG ARM GESTURES ARE NOT ACCEPTABLE.



-EFFEMINATE HAND OR WRIST ACTING ON ALL MALE CHARACTERS I.E. HANDS ON WAIST, WRIST BENDS. ALSO, HANDS IN THE POCKETS WHILE DELIVERING LINES.

ING OF THE HILL			
DE #	STOCK		
#			
CHARACTER			
DESCRIPTION: HAWK'S HEAD POSITION			
DATE	3.27.97	ARTIST	WA

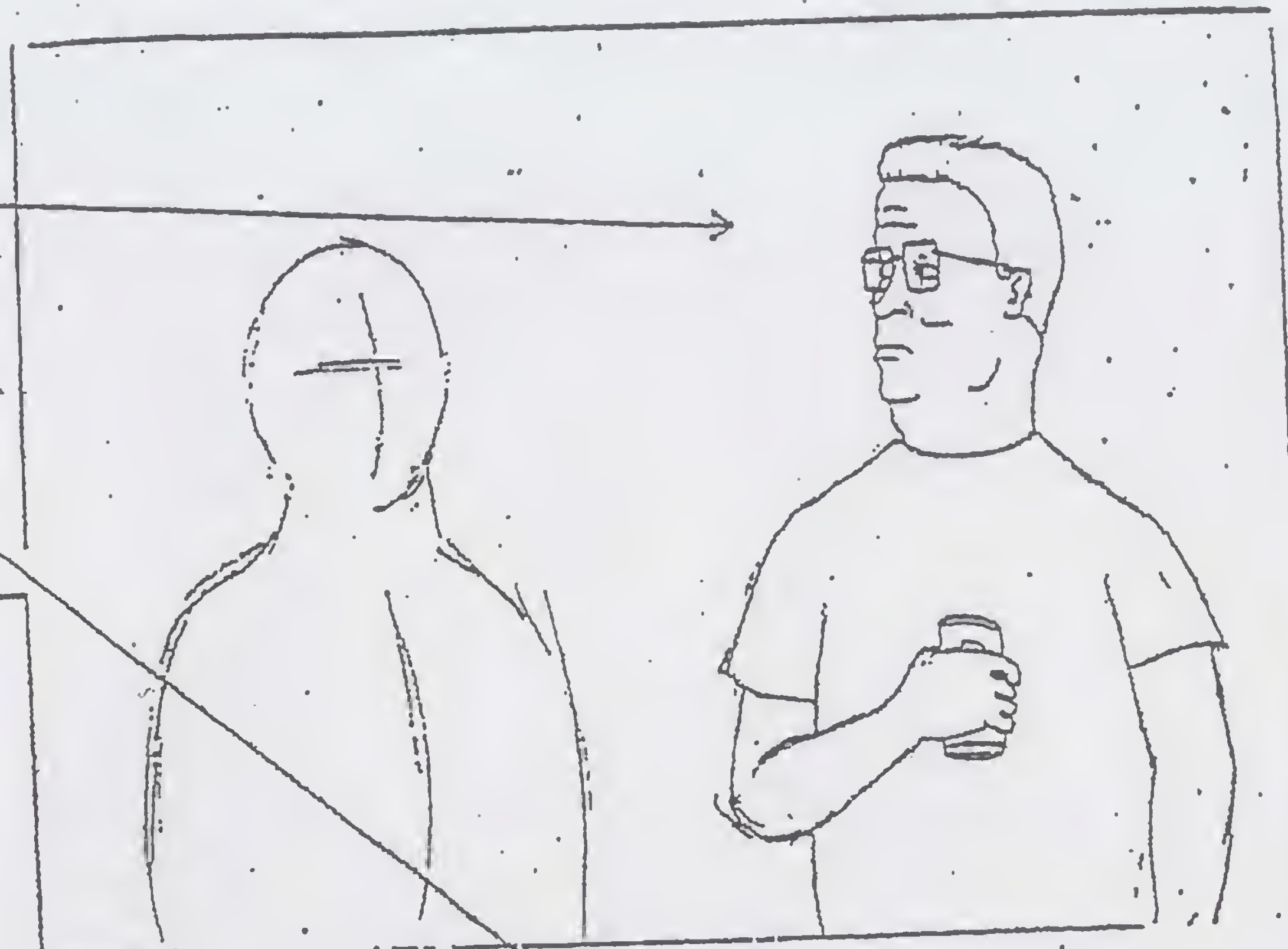
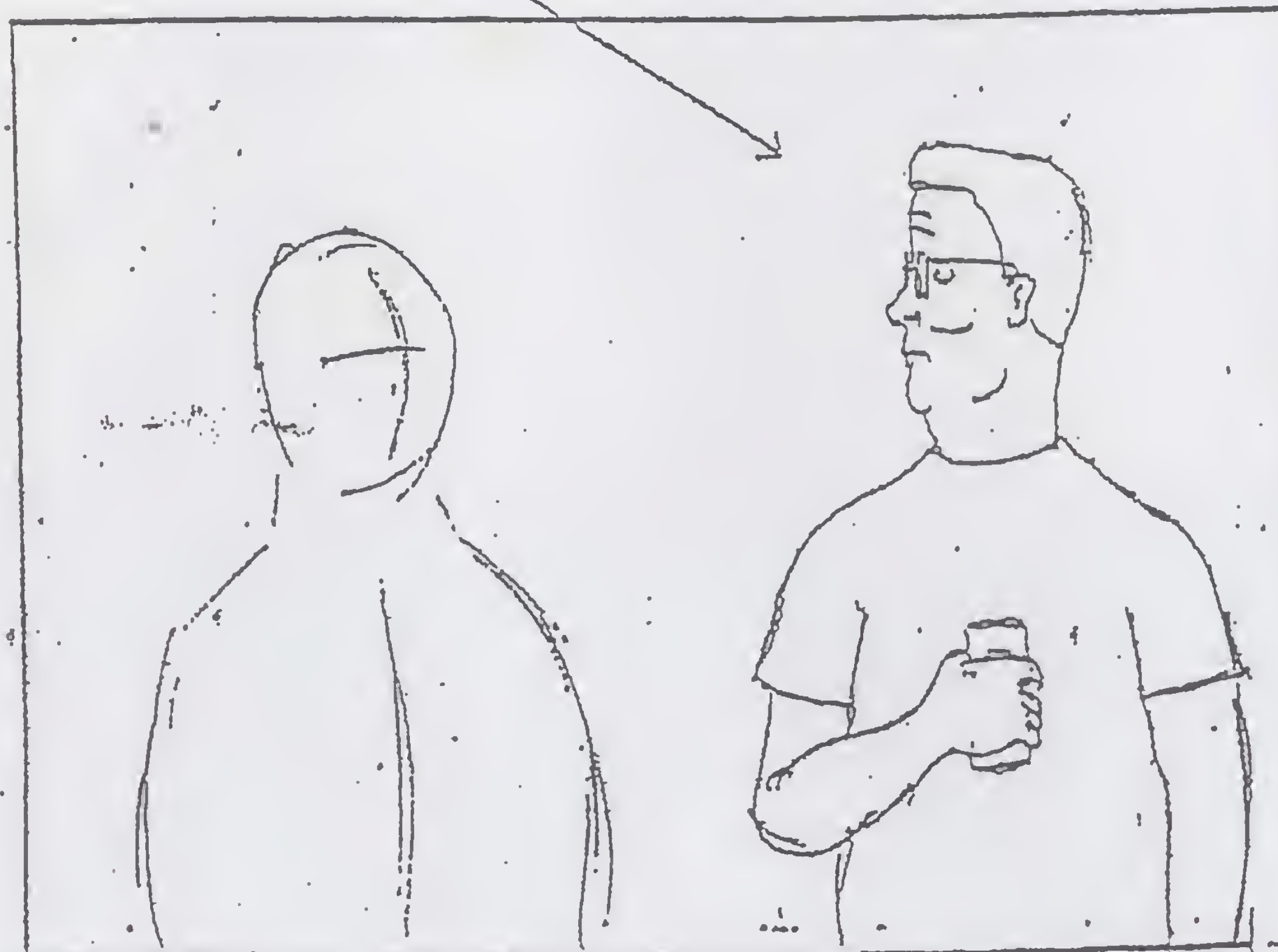
HAWK'S

HEAD POSITION:

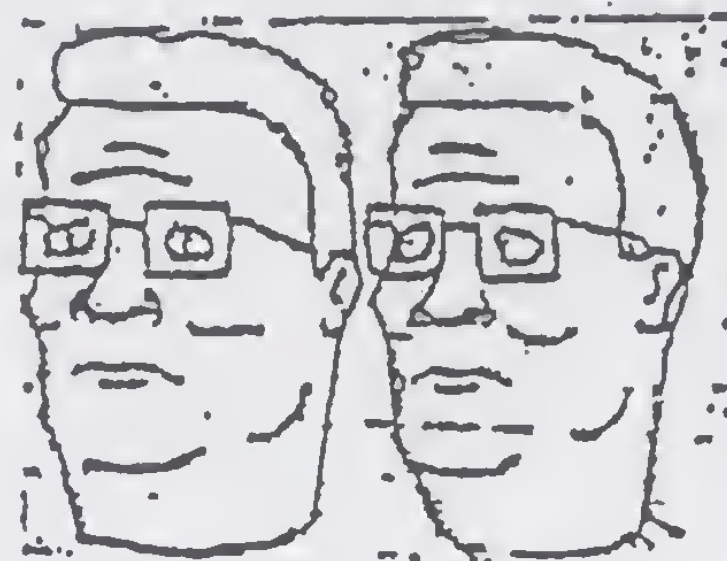
AVOID THIS POSE OF HEAD AT ALL TIMES IF POSSIBLE. ITS USE SHOULD BE AS AN ANIMATION INBETWEEN ONLY.

INSTEAD, USE HIS HEAD TURNED TO PROFILE, OR...

BETTER STILL, USE A MORE 3/4 POSE WITH PUPILS AT SIDE BECAUSE THIS SHOWS ACTING ON HIS FACE.



THIS IS STOCK 3/4 POSE FROM HEAD TURN MODEL SHEET



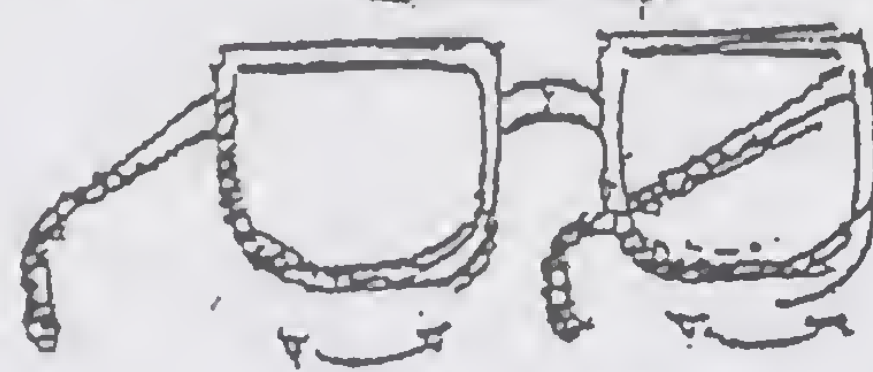
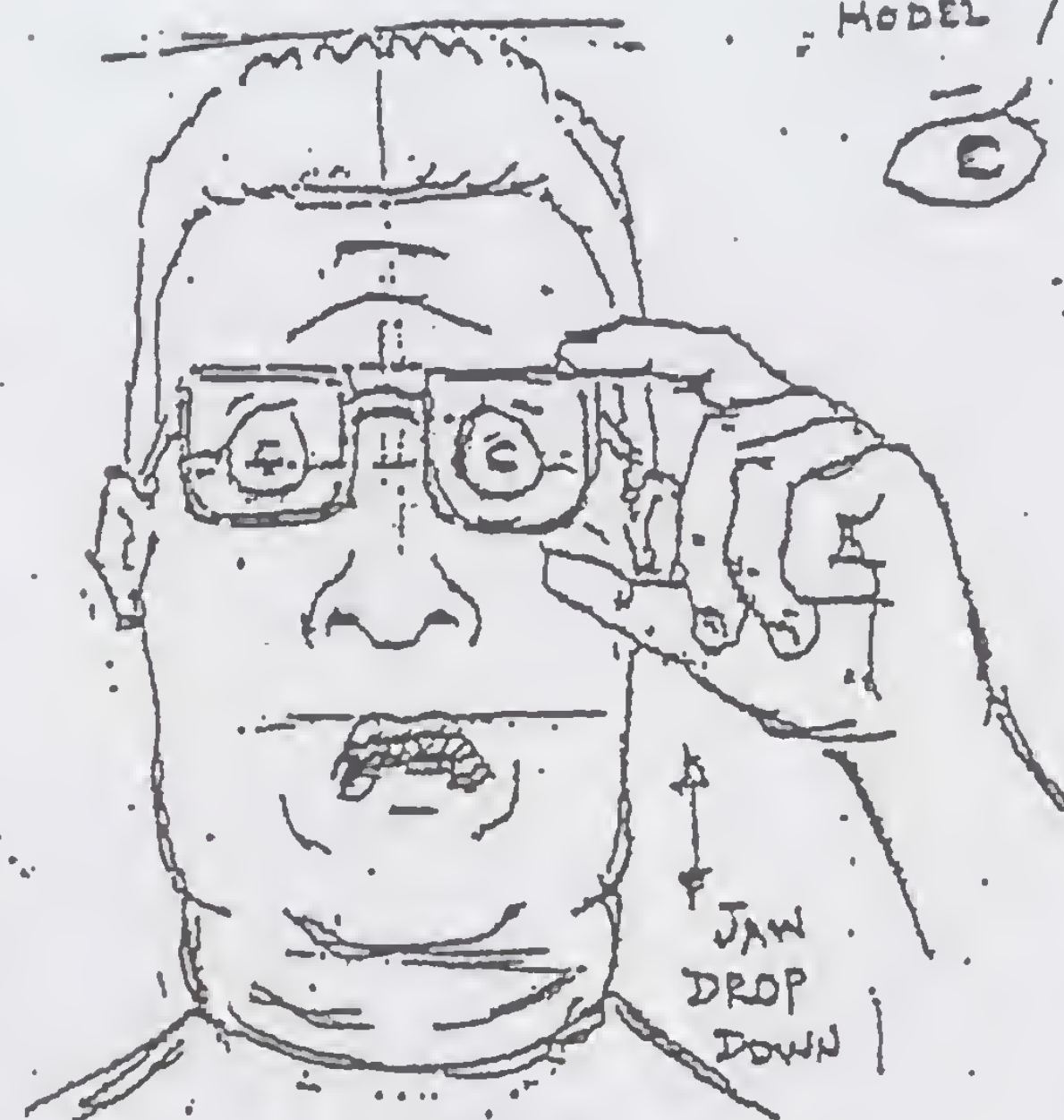
THIS IS SLIGHTLY TURNED 3/4 POSE TO LOOK AT PERSON STANDING BESIDE HIM.

NG OF THE HILL

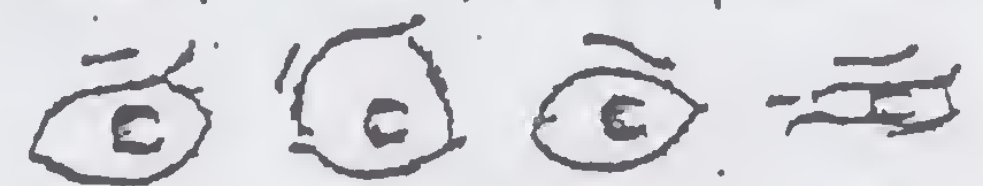
E #	STOCK
CHARACTER	
PTION:	
HANK OUT HANK	
DATE 3-27-97	ARTIST WΔ



ROUGH STEPS BY VISUALIZING "FOOTPRINTS"



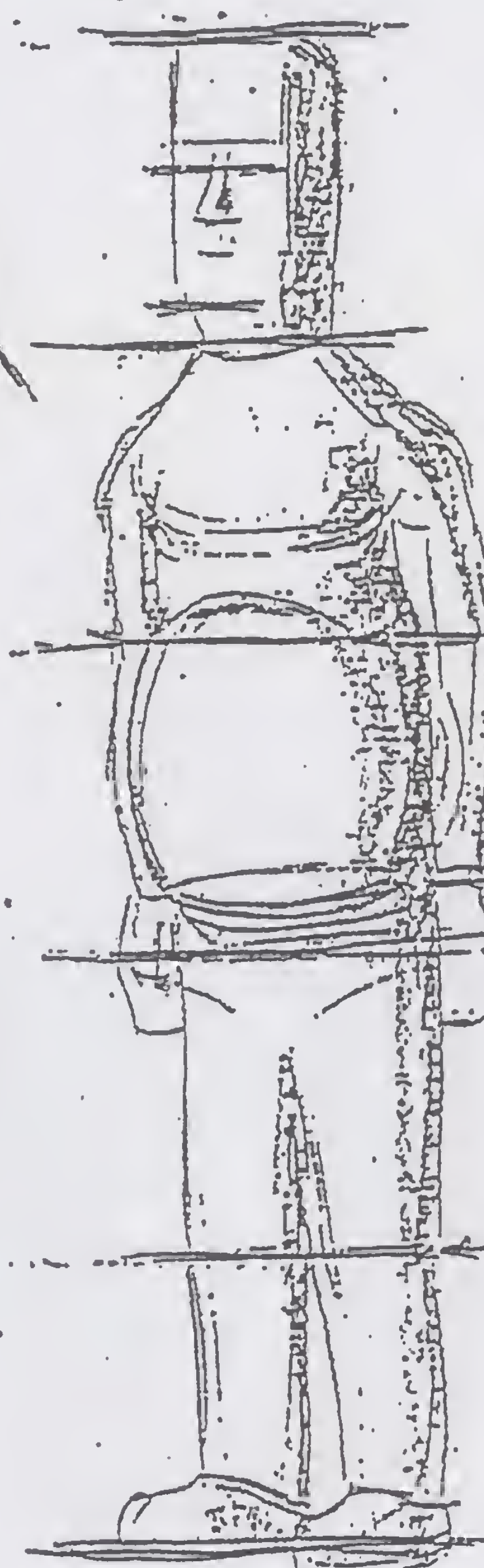
MODEL / WIDE / ANGRY / SQUINT



Tips

FOR
ROUGHING
OUT
HANK
HILL

5 HEADS
TALL

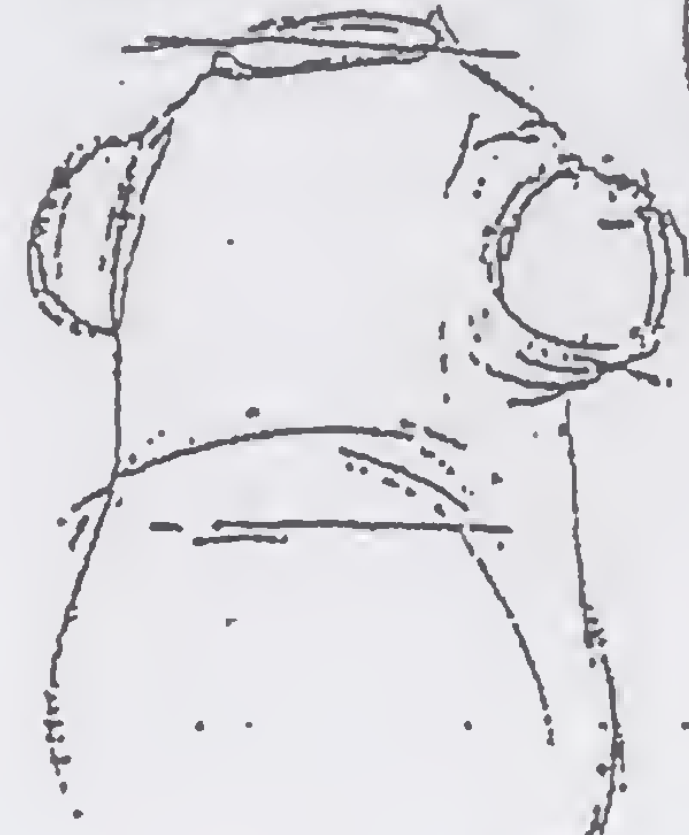


BELOW
TOP OF
BELLY IS
2 HEADS

BELOW THE
BELT IS
3 HEADS

KNEES ARE
4 HEADS

THE
SHOULDERS
CAN WORK
AS A BALL
AND SOCKET



KING OF THE HILL

CODE # STOCK

NAME #

CHARACTER

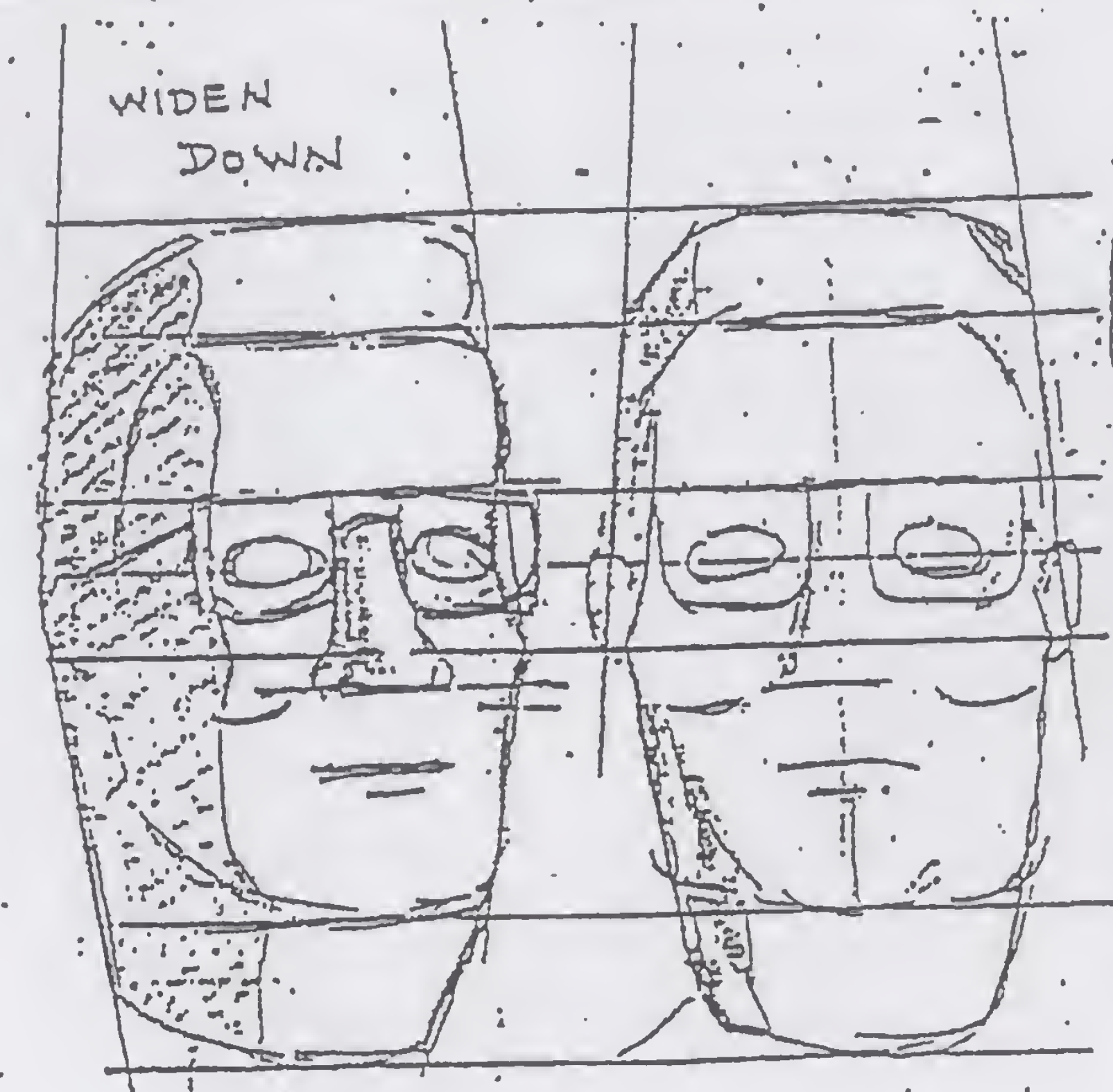
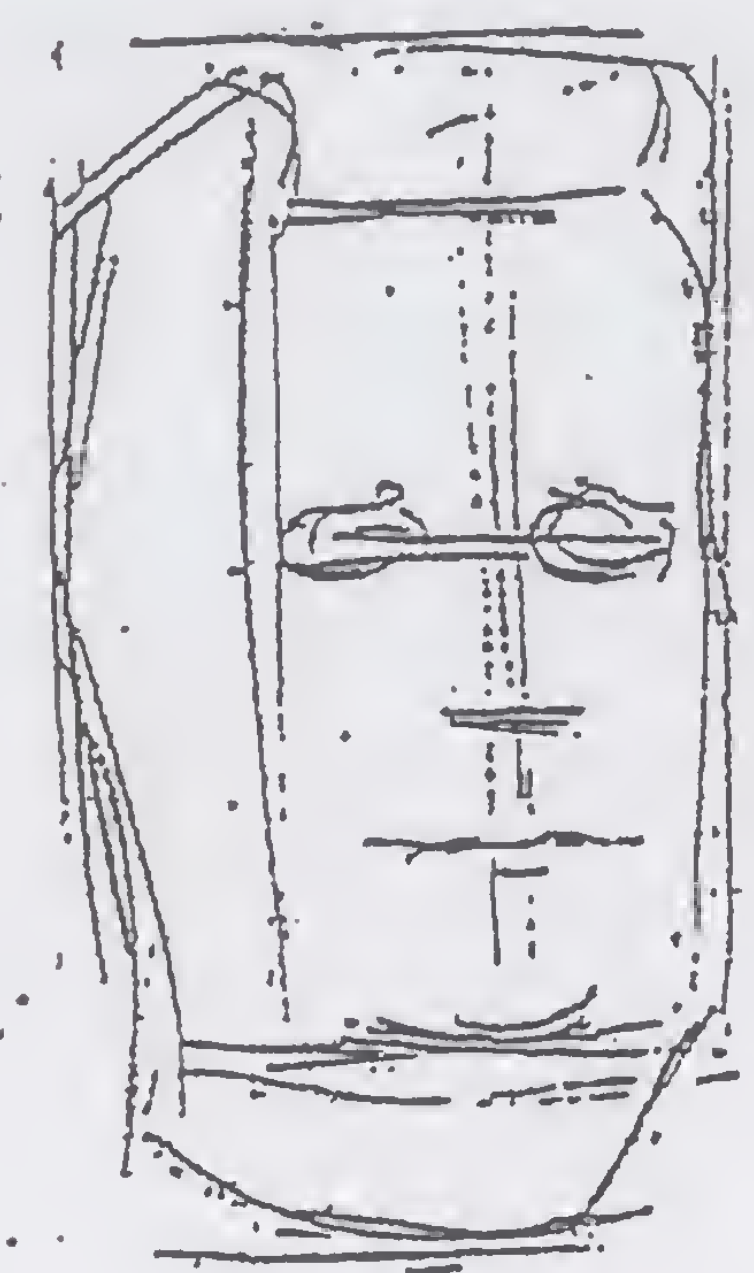
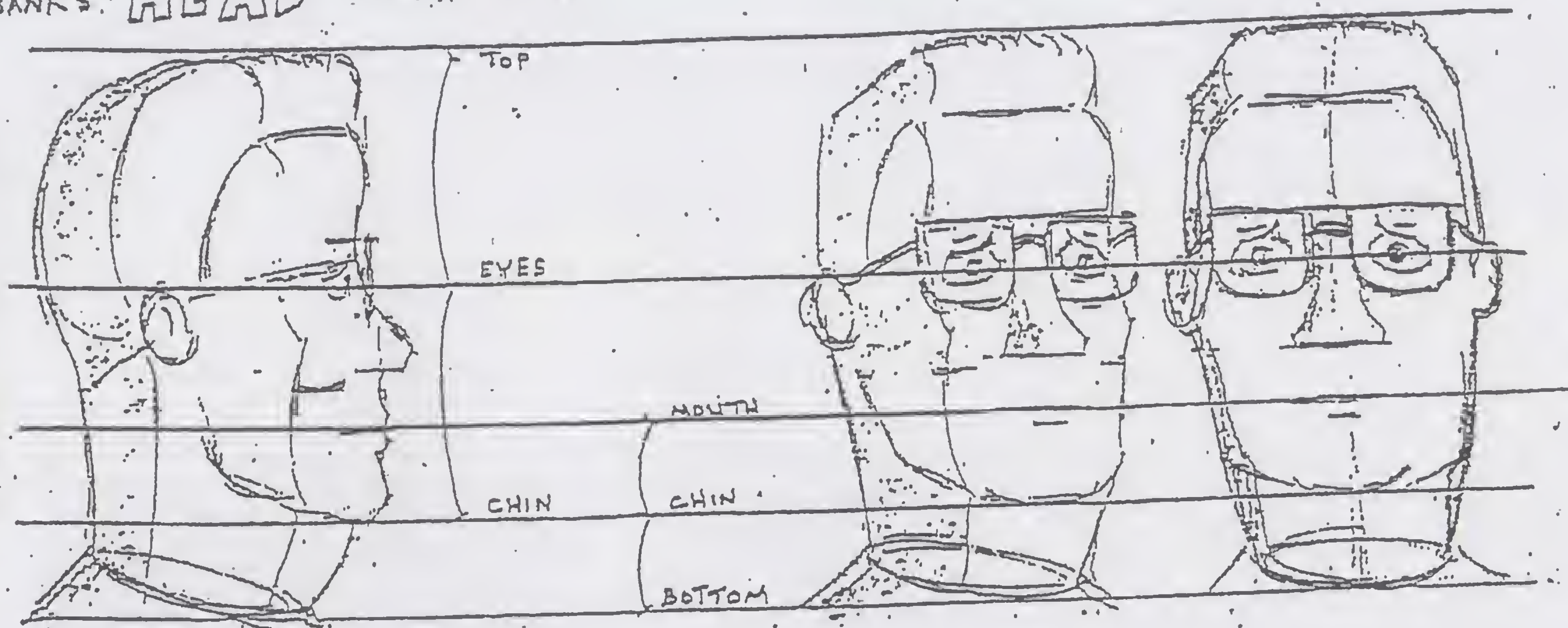
DESCRIPTION:

HANK'S HEAD CONSTRUCTION

DATE: 3-27-97 ARTIST: WA

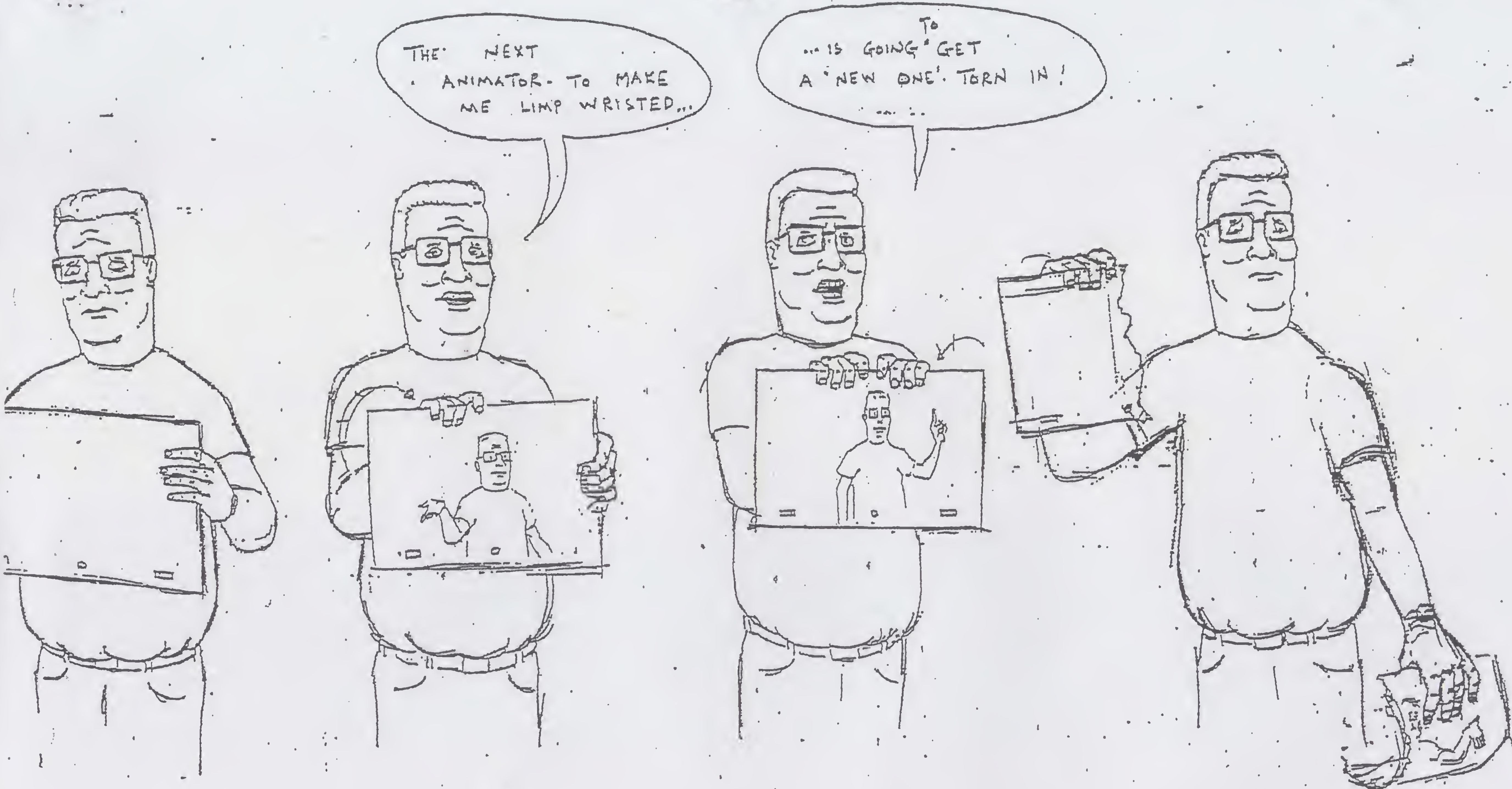
TIPS FOR HANK'S HEAD CONSTRUCTION

PROPORTIONS:
EYES ARE
1/2 WAY BETWEEN
TOP OF HEAD AND
CHIN. MOUTH AND
BOTTOM OF NECK
ARE EQUAL SPACE
FROM CHIN...



SILHOUETTE:
THE WIDEST
PART OF HANK'S
FACE ARE THE
CHEEK BONES
IN FRONT.

PINCH
IN
AT BOTTOM
OF
NECK...



Hank "I am not Scooby-Do Guy" Hill
1998

DRAWING TIPS:
PEGGY HILL

KING OF THE HILL

PEGGY

EPISODE #

STORY

SCENE #

CHARACTER

DESCRIPTION:

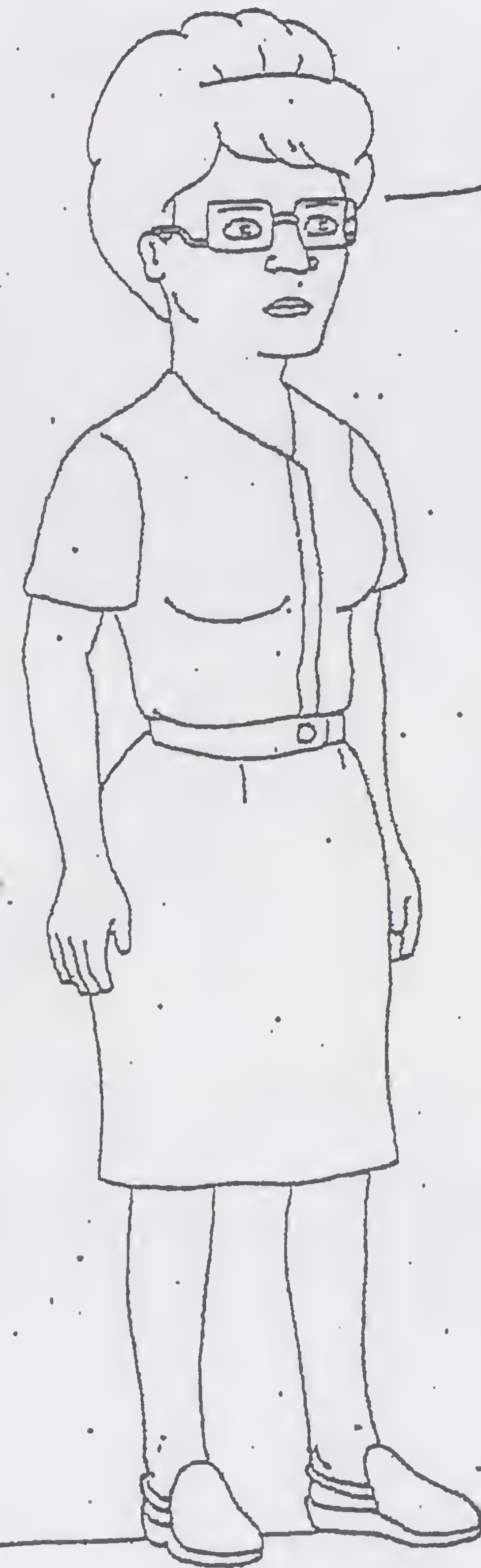
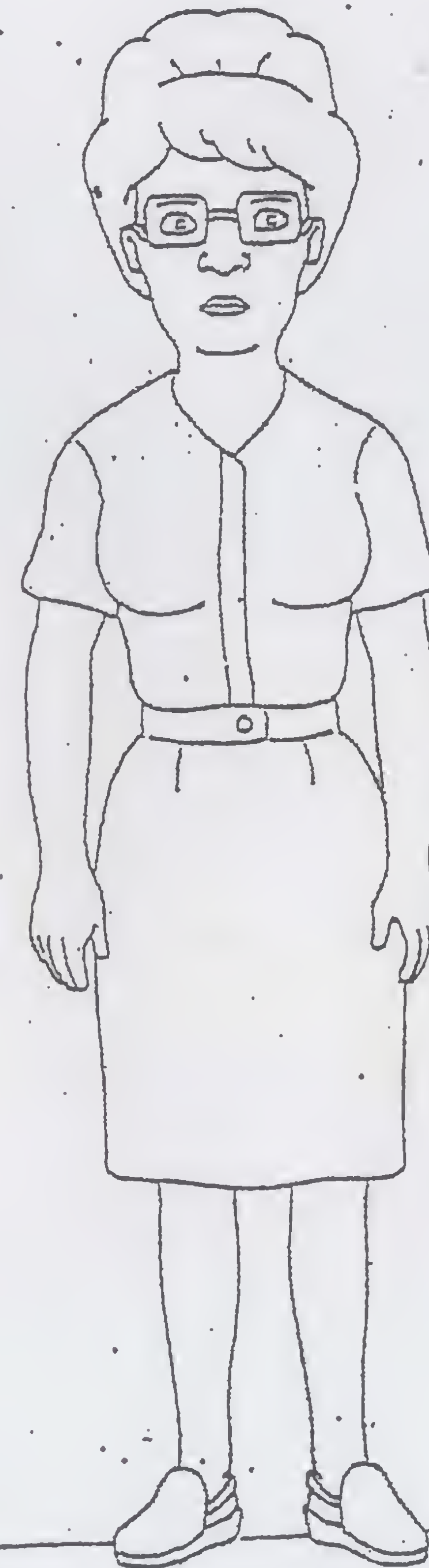
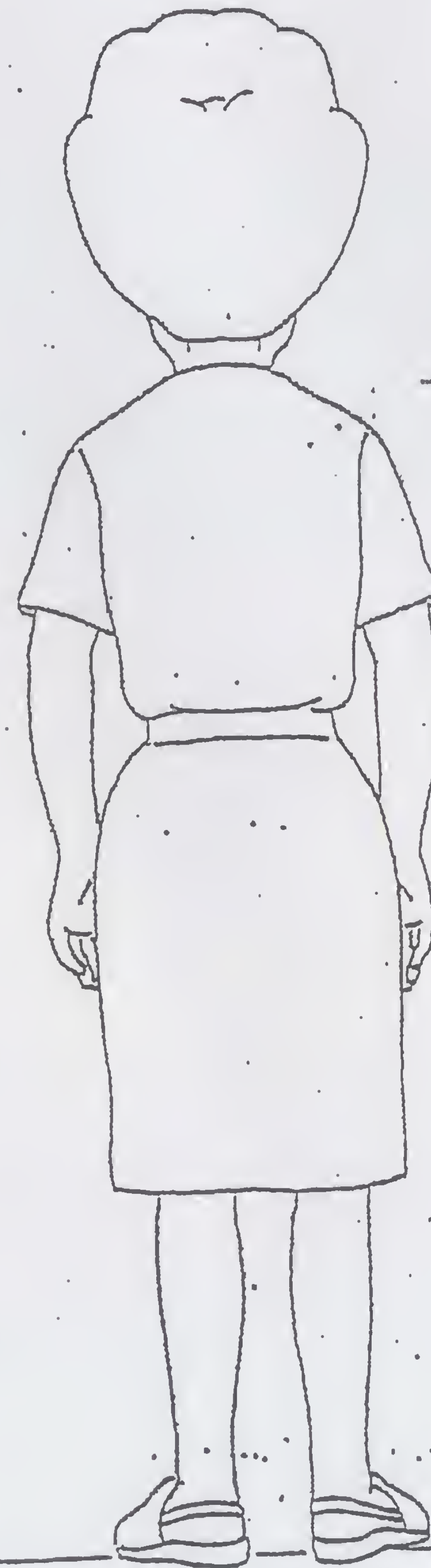
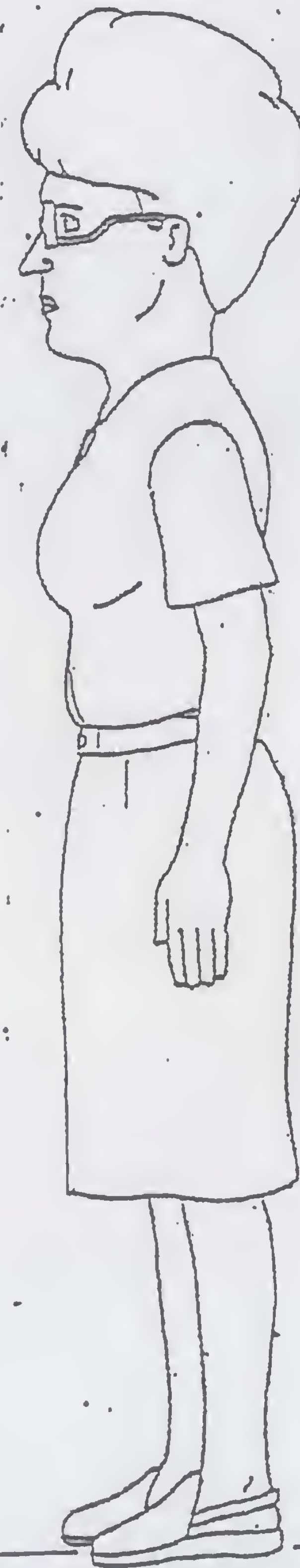
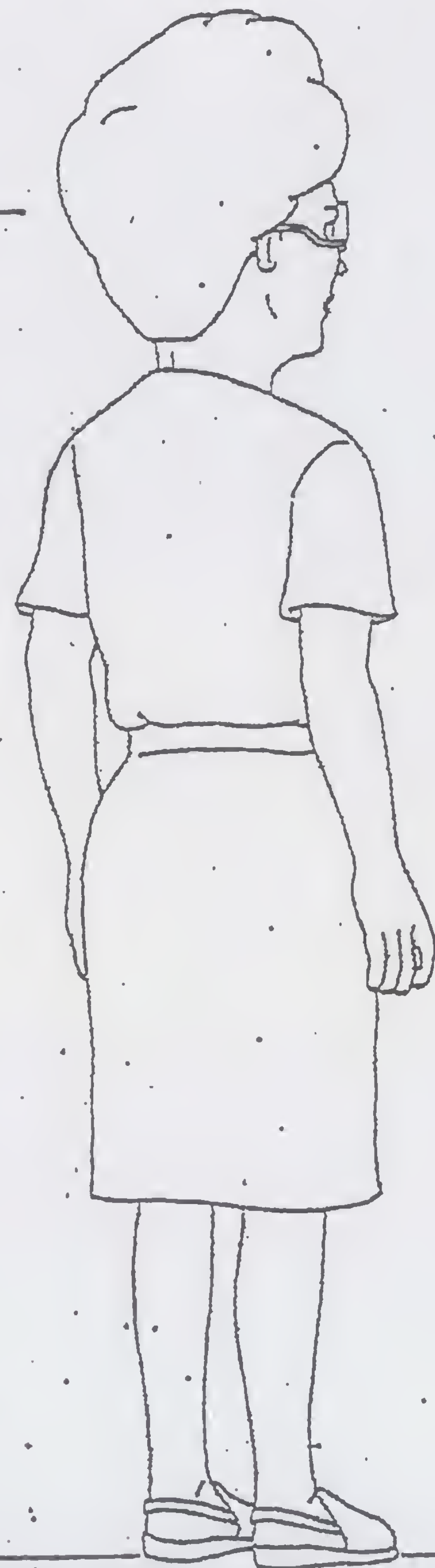
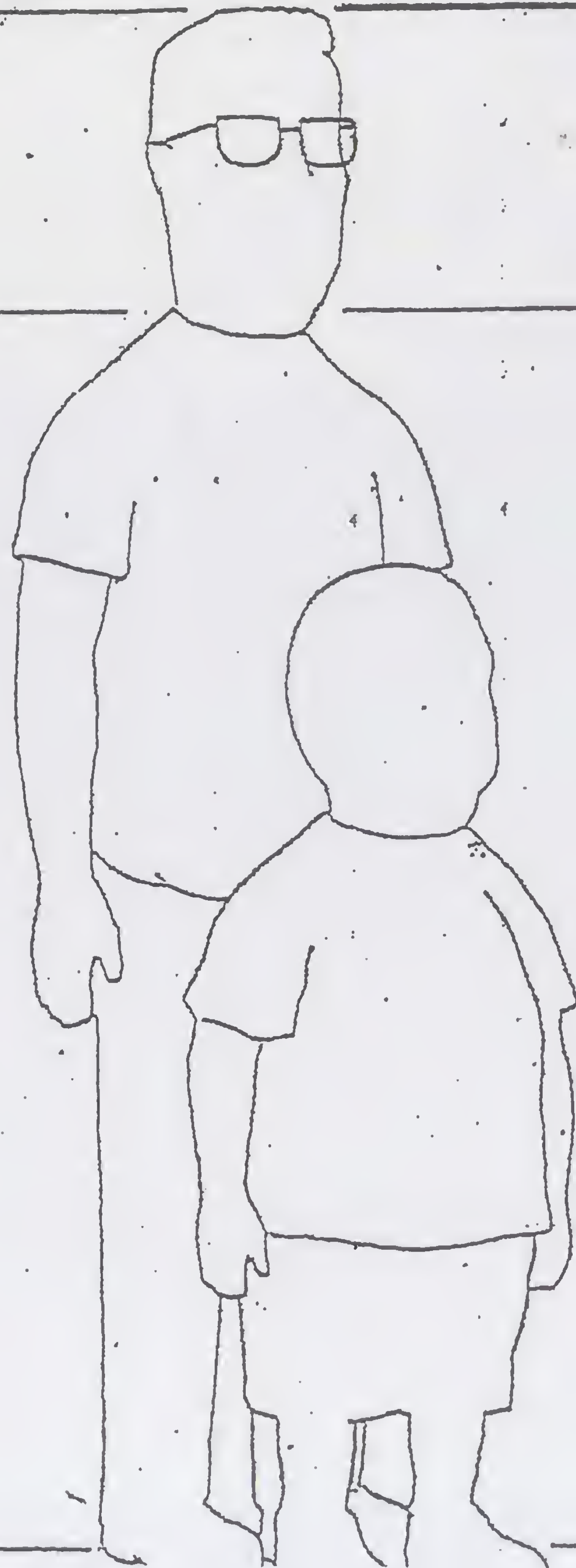
PEGGY Hill Full Body Turn

OUTFIT #1

FINAL DATE 3.27.97

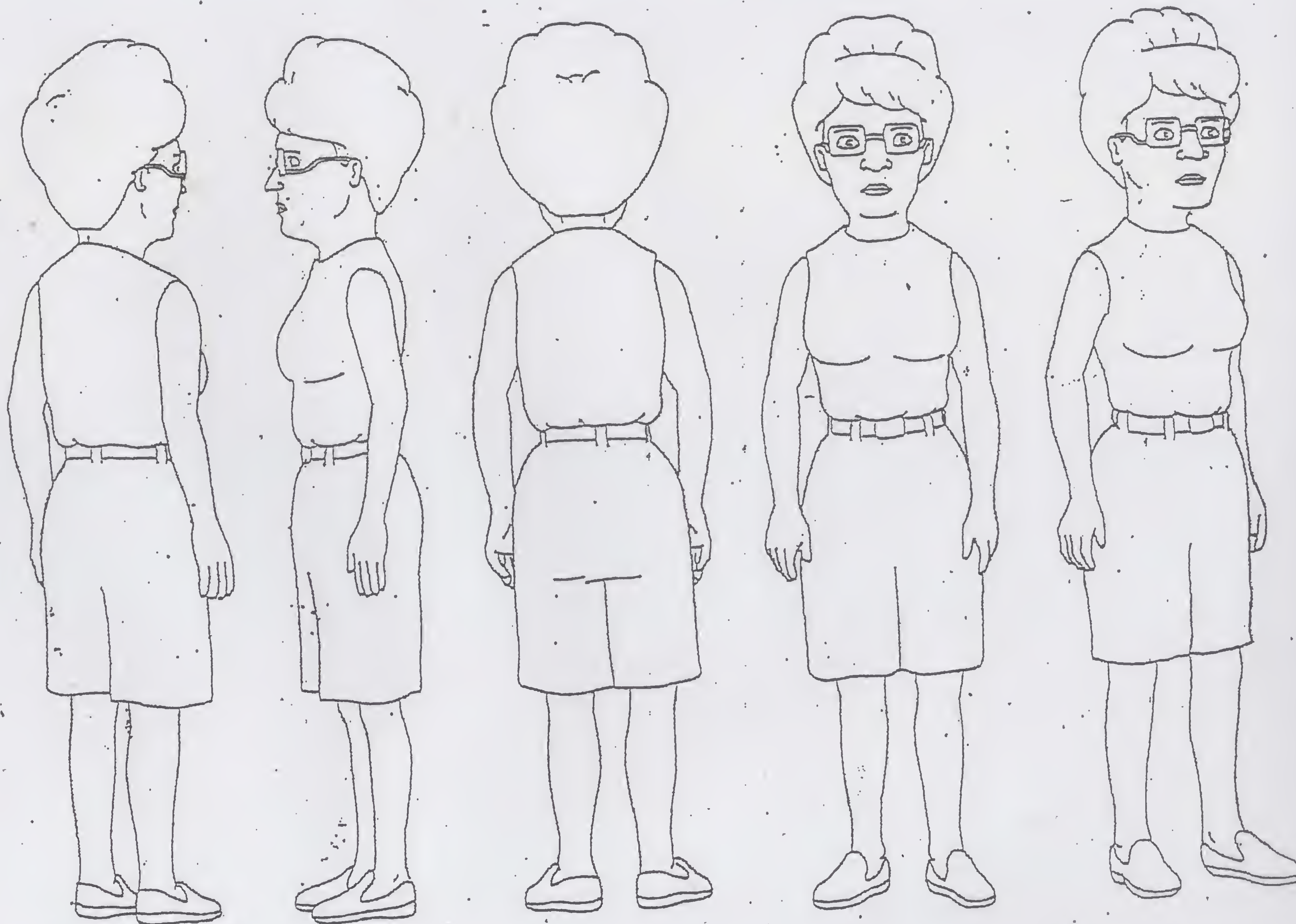
ARTIST

WA



KING OF THE HILL			
CODE #	STOCK		
ENE #			
CHARACTERS			
SCRIPTION: " "			
EGGY - OUTFIT #2			
AL DATE	3.27.97	ARTIST	WA

STOCK
2ND
SEASON

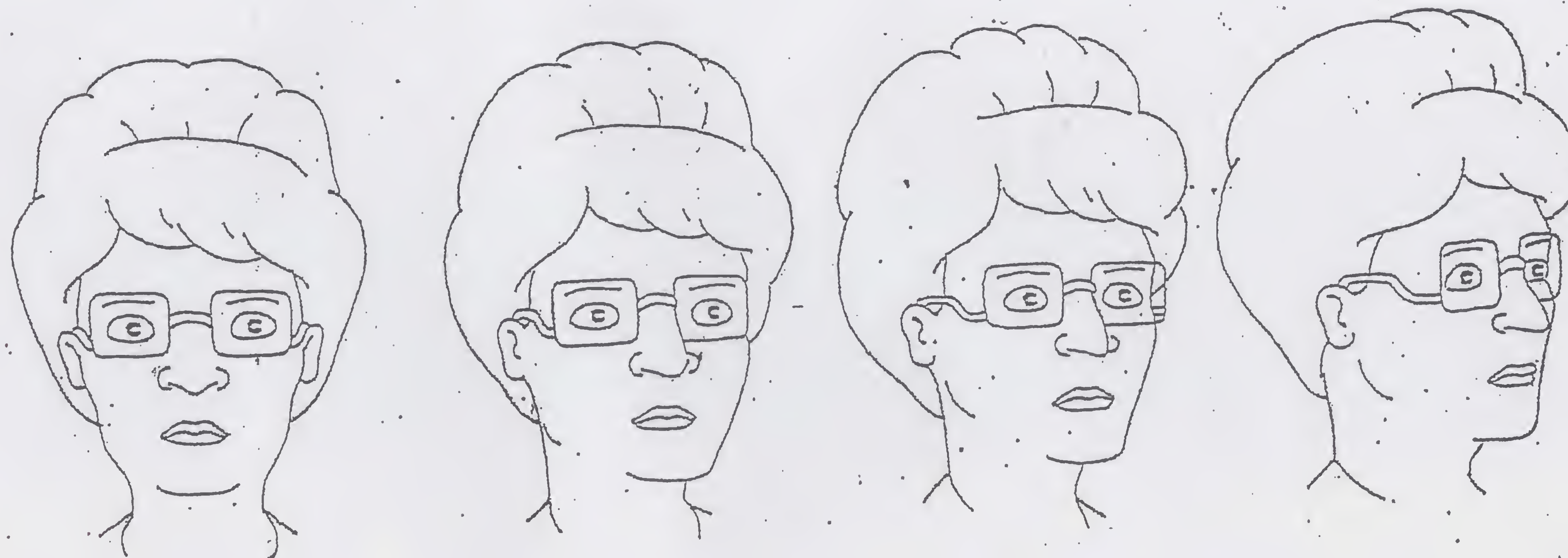


KING OF THE HILL			
EPISODE #	STOCK		
SCENE #			
CHARACTER			
DESCRIPTION:			
PEGGY HILL - HEAD TURN			
FINAL DATE	3-27-97	ARTIST	WVA



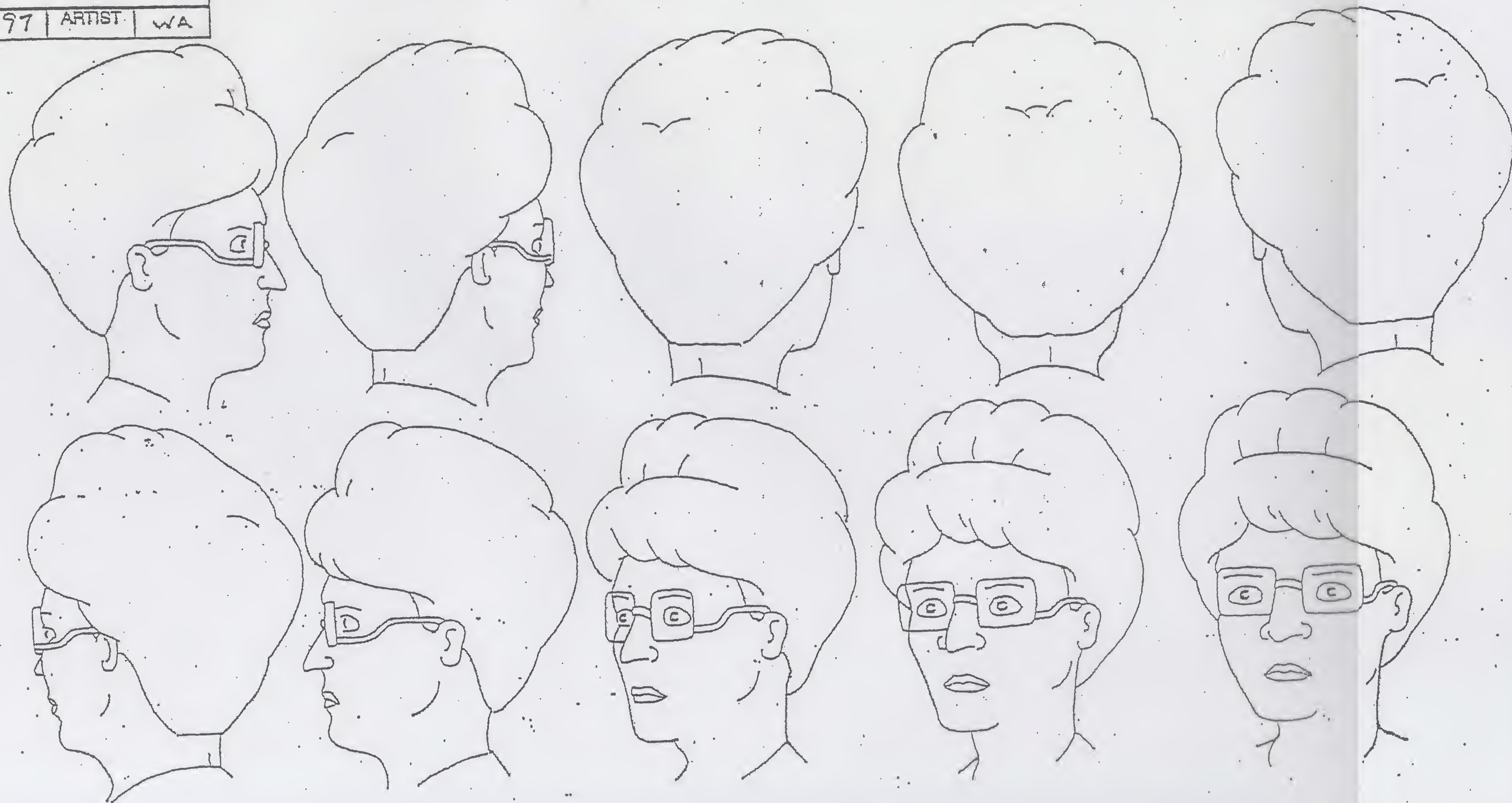
KING OF THE HILL			
EPISODE #	STOCK		
SCENE #			
- CHARACTER			
DESCRIPTION: PEGGY - HEAD TURN			
FINAL DATE	3.27.97	ARTIST	WA:

1 OF 2



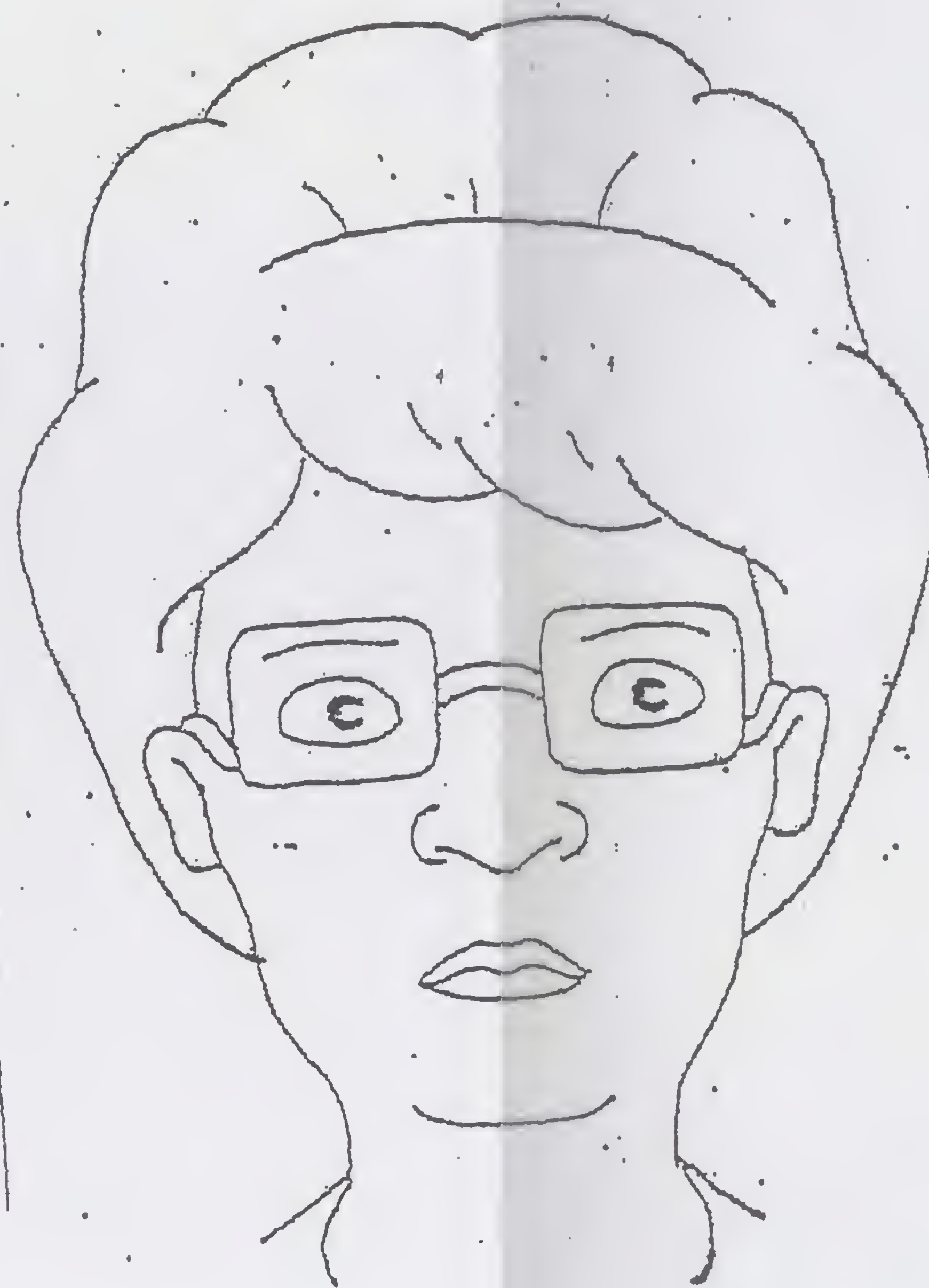
KING OF THE HILL			
CODE #	STOCK		
ENE #			
CHARACTER			
DESCRIPTION:			
PEGGY - HEAD TURN			
DATE	3.27.97	ARTIST	WA

OF 2



KING OF THE HILL			
EPISODE #	STOCK		
SCENE #			
CHARACTER			
DESCRIPTION: Peggy Hill - HEADTURN			
FINAL DATE	3-27-97	ARTIST	W.A.

1 OF 4



KING OF THE HILL			
EPISODE #		STOCK	
SCENE #			
- CHARACTER			
DESCRIPTION: Peggy Hill - Head Turn			
FINAL DATE		3-27-97	ARTIST W.A.

2 OF 4



KING OF THE HILL			
EPISODE #	STOCK		
SCENE #			
CHARACTER			
DESCRIPTION: <i>Peggy Hill - HEAD TURN</i>			
FINAL DATE	3-27-97	ARTIST	W.A.

2 OF 4



KING OF THE HILL			
EPISODE #	STOCK		
SCENE #			
CHARACTER			
DESCRIPTION:			
PEGGY HILL - HEAD TURN			
FINAL DATE	3-27-97	ARTIST	W.A.

3 OF 4



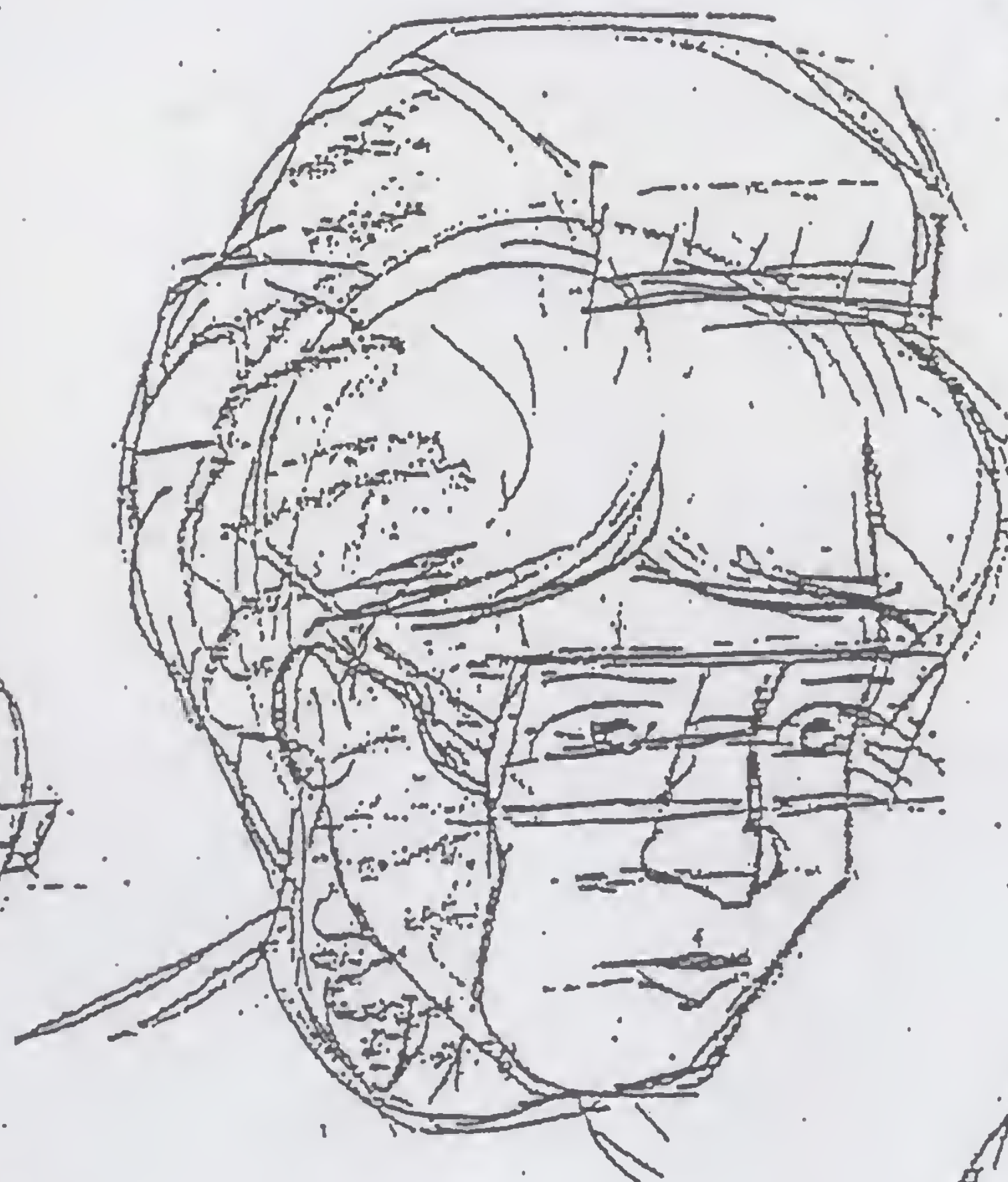
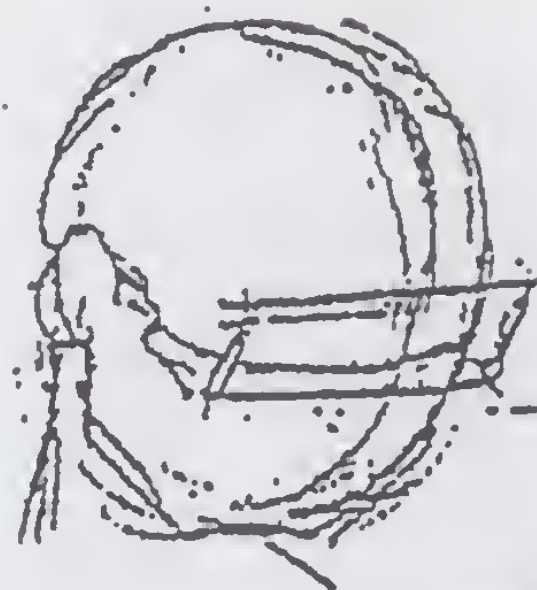
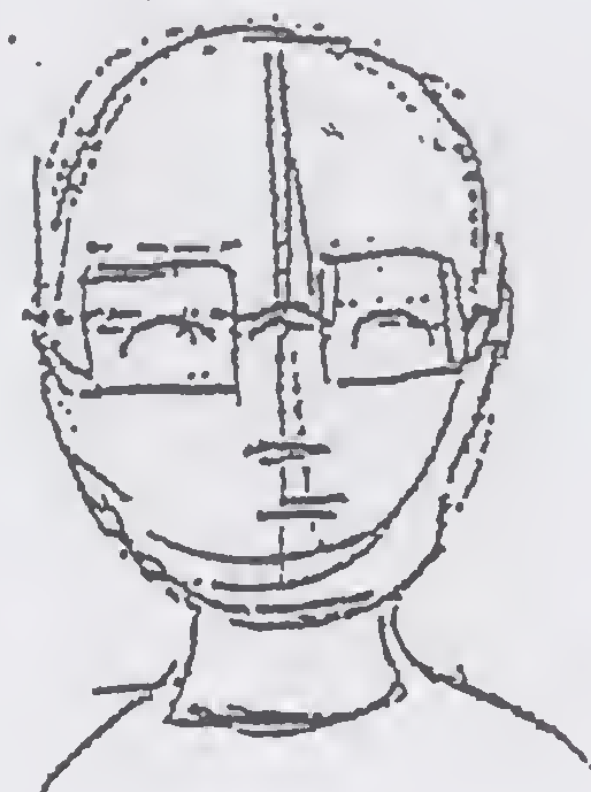
KING OF THE HILL			
EPISODE #	STOCK		
SCENE #	-		
CHARACTER			
DESCRIPTION: Peggy Hill - Head Turn			
FINAL DATE	3-27-97	ARTIST	W.A.

4 of 4

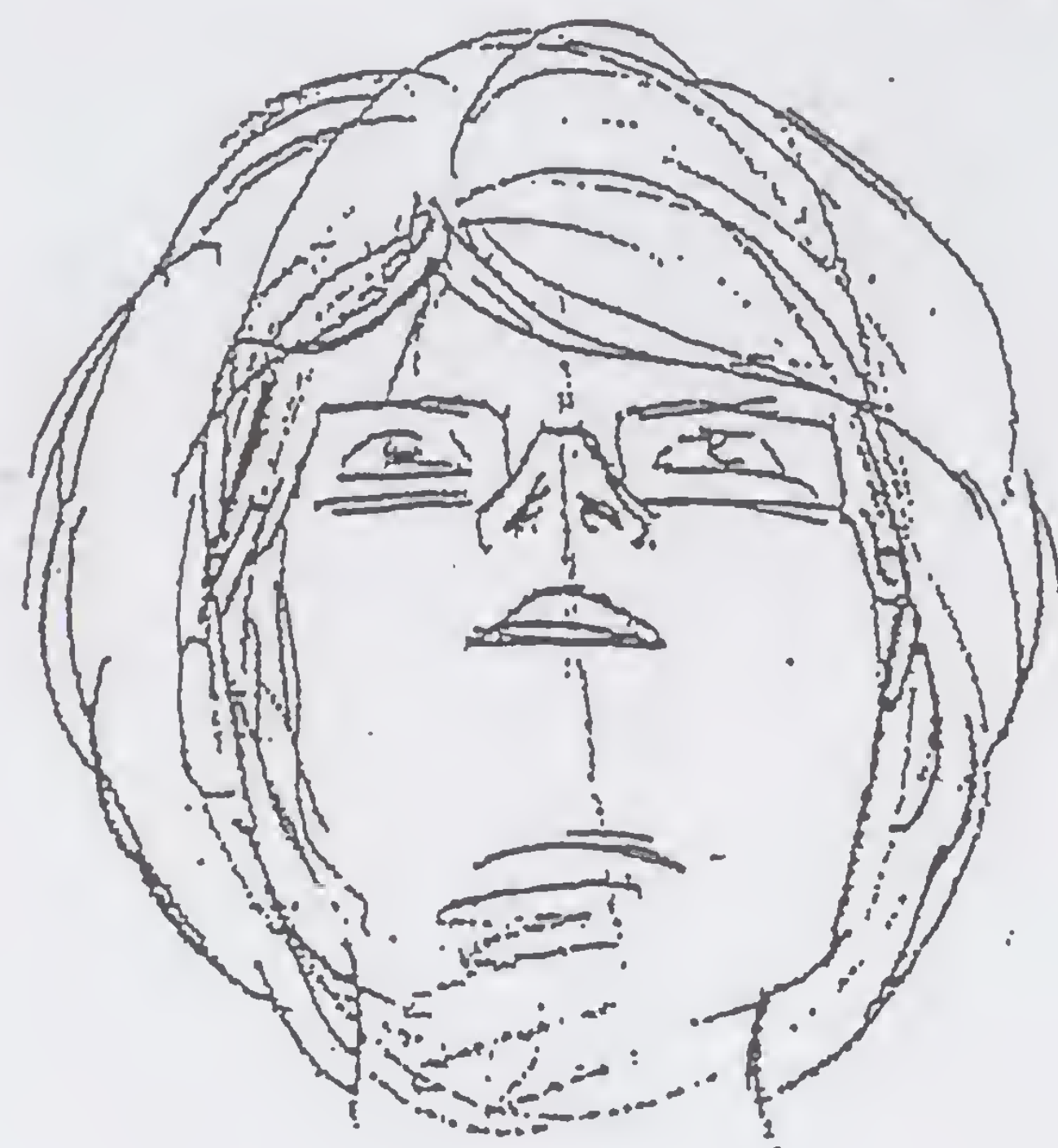


KING OF THE HILL			
CODE #	STOCK		
E #			
CHARACTER			
DESCRIPTION:			
ROUGHING OUT PEGGY			
DATE	3.27.97	ARTIST	WA

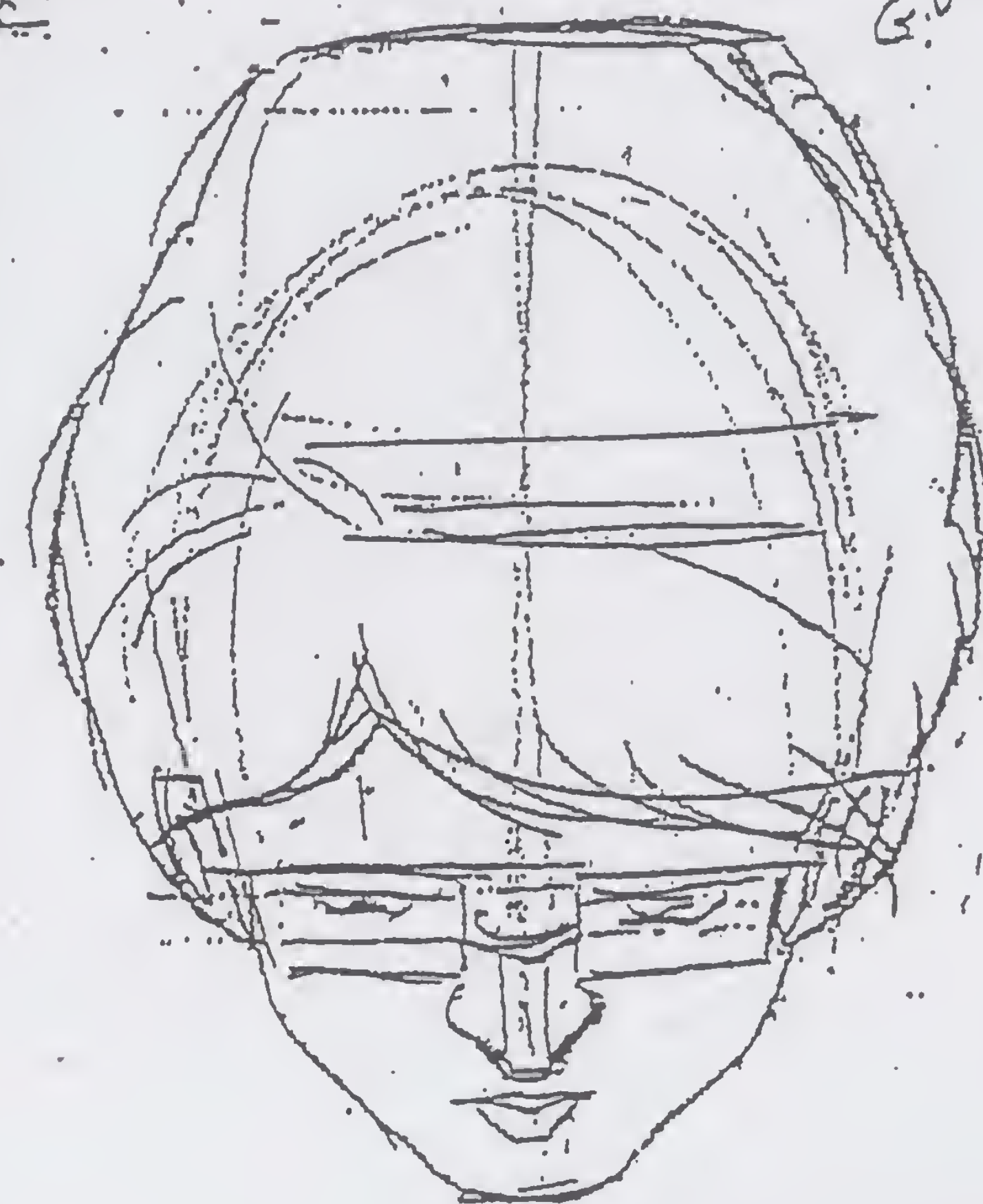
ROUGHING
OUT
PEGGY



LIPS
SLIGHTLY
COMPRESSED
IS
GOOD



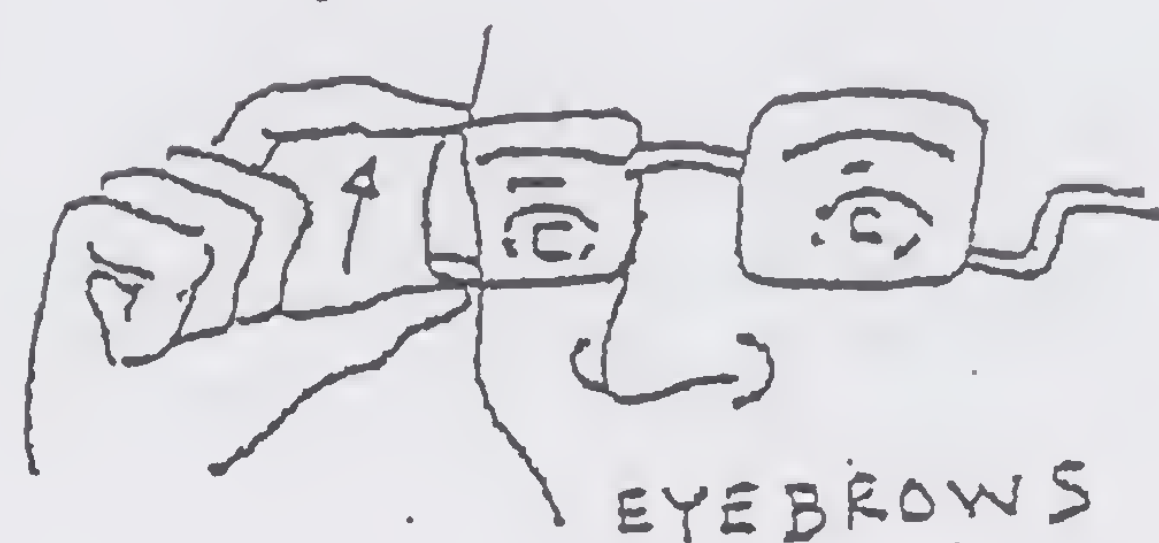
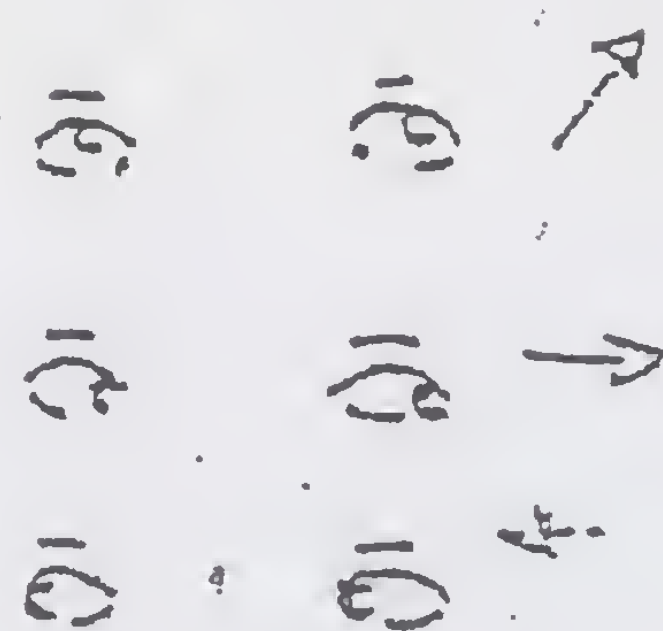
← ANGLES
WE DON'T
USE VERY
MUCH →



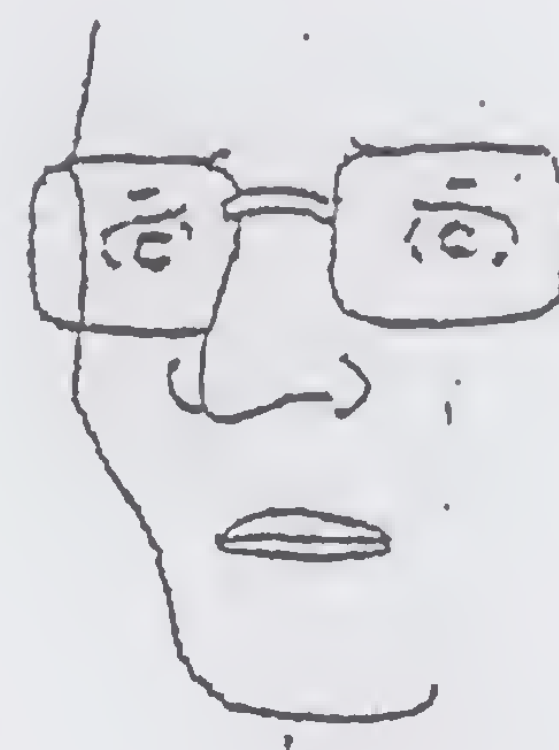
BLINK



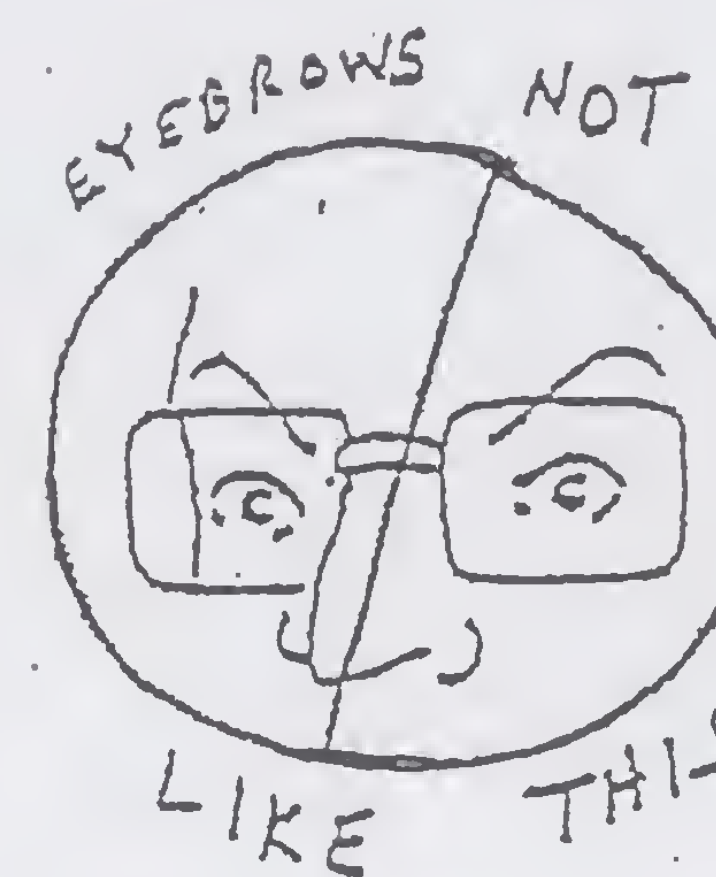
MODEL



EYEBROWS



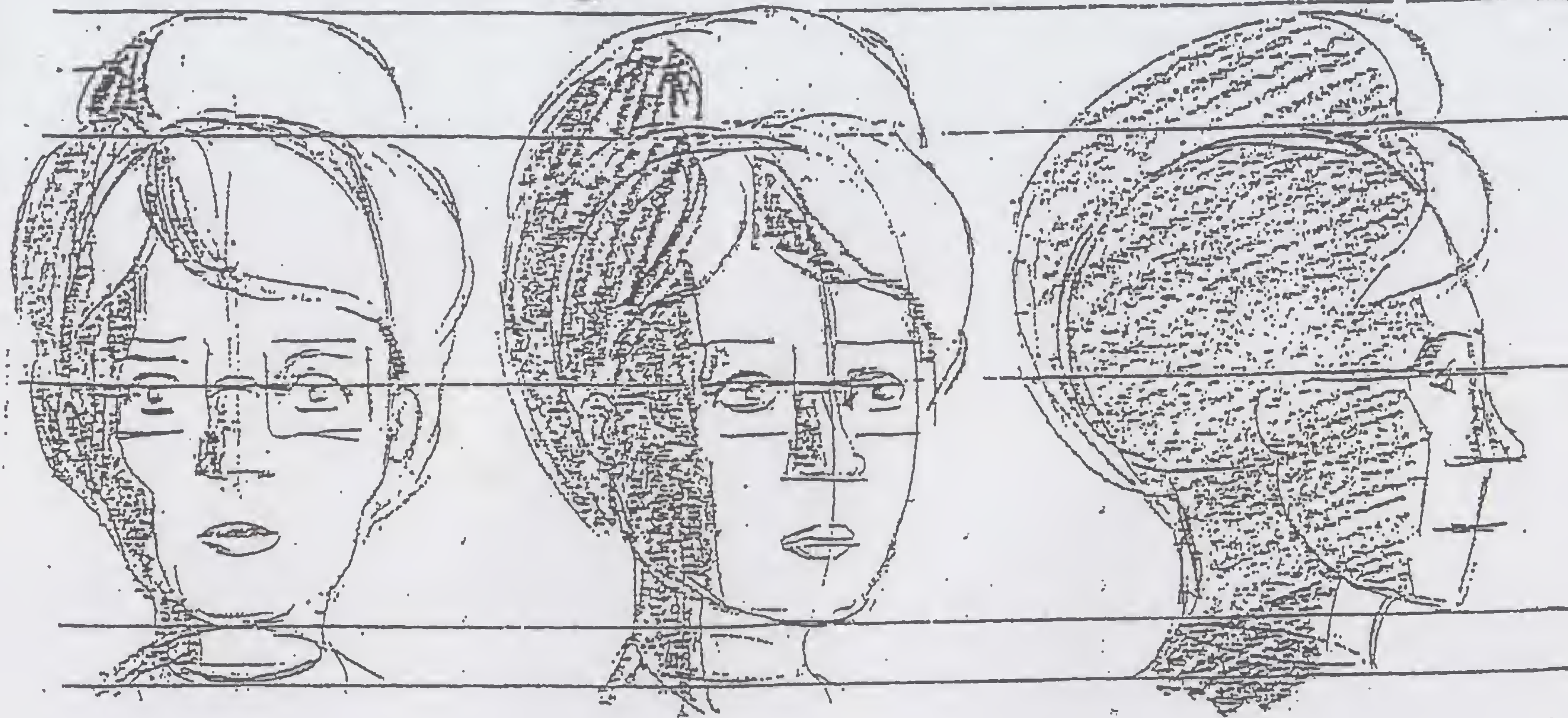
KEEP PUPILS
BIG . LIPS
ALWAYS COMPRESS
SMALLER .
EYEBROWS NOT
ALWAYS SEEN .



GIG OF THE MILL			
STOCK			
CHARACTER			
ION:			
FOR PEGGY'S HEAD			
DATE	3-27-97	ARTIST	WA

ROUGH DRAWINGS - TIPS FOR PEGGY'S HEAD

HEAD =

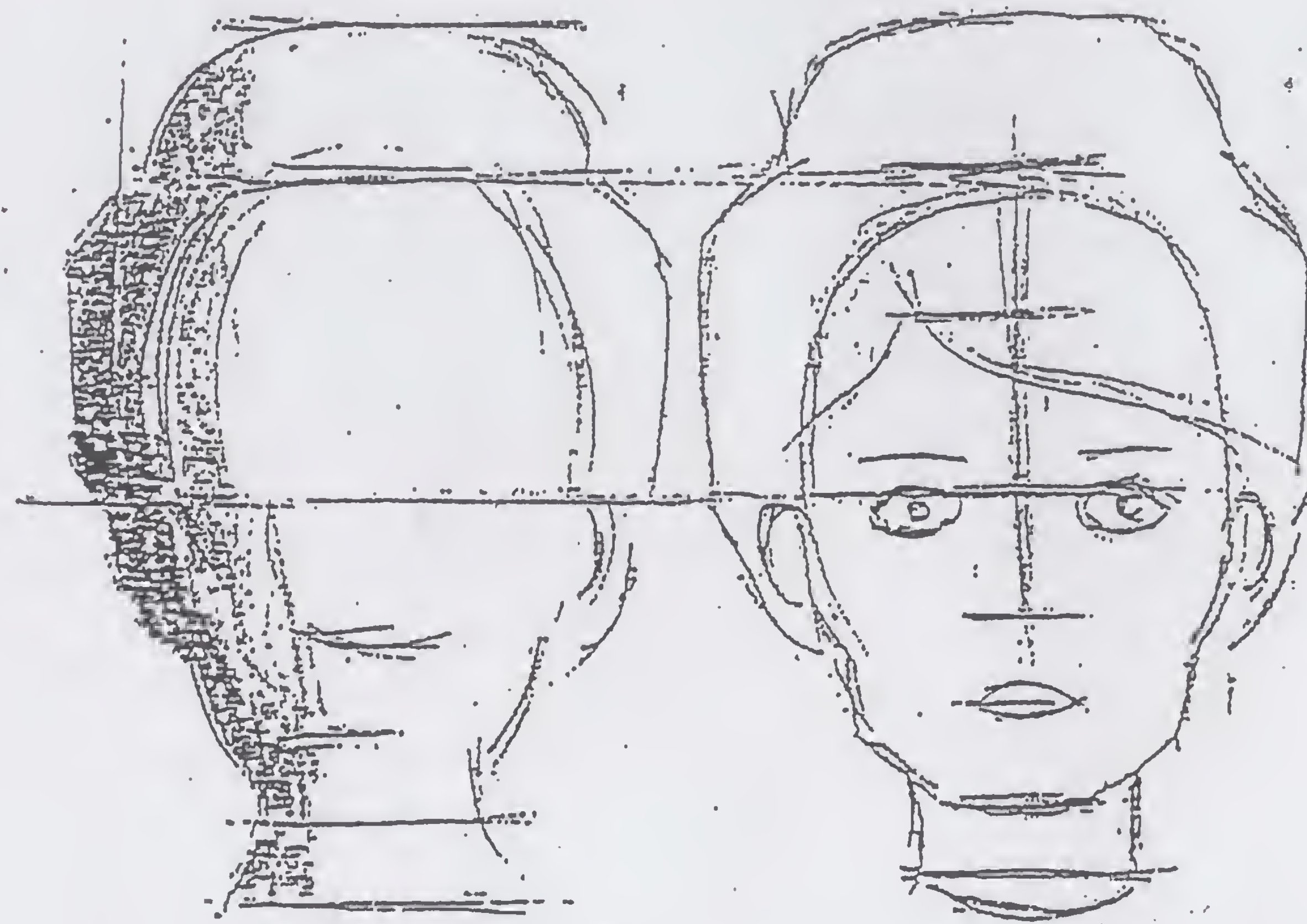


5 1/2
UNITS

PART IN
BANGS OVER
RIGHT EY

EYES

CHIN



①

FROM

TOP OF BANGS

②

TO

CHIN

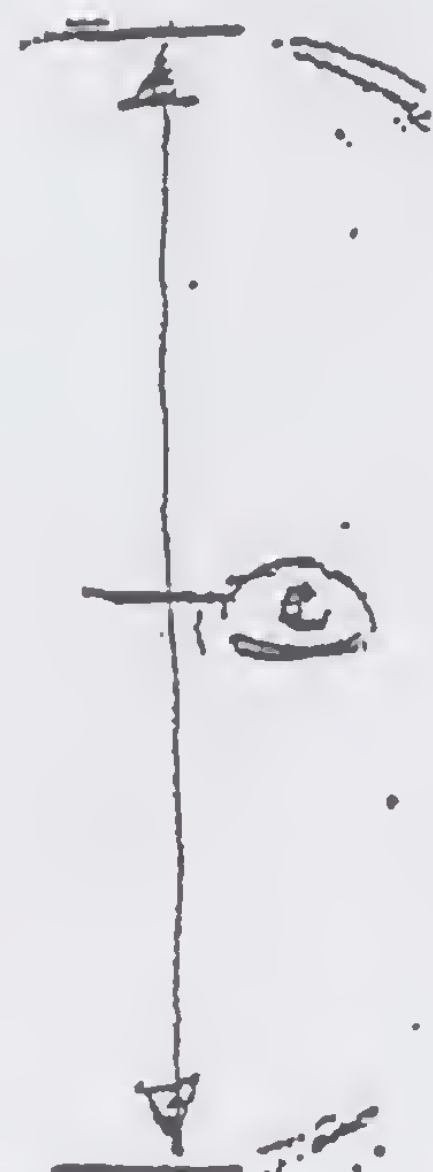
③

THE EYES ARE
IN THE MIDDLE

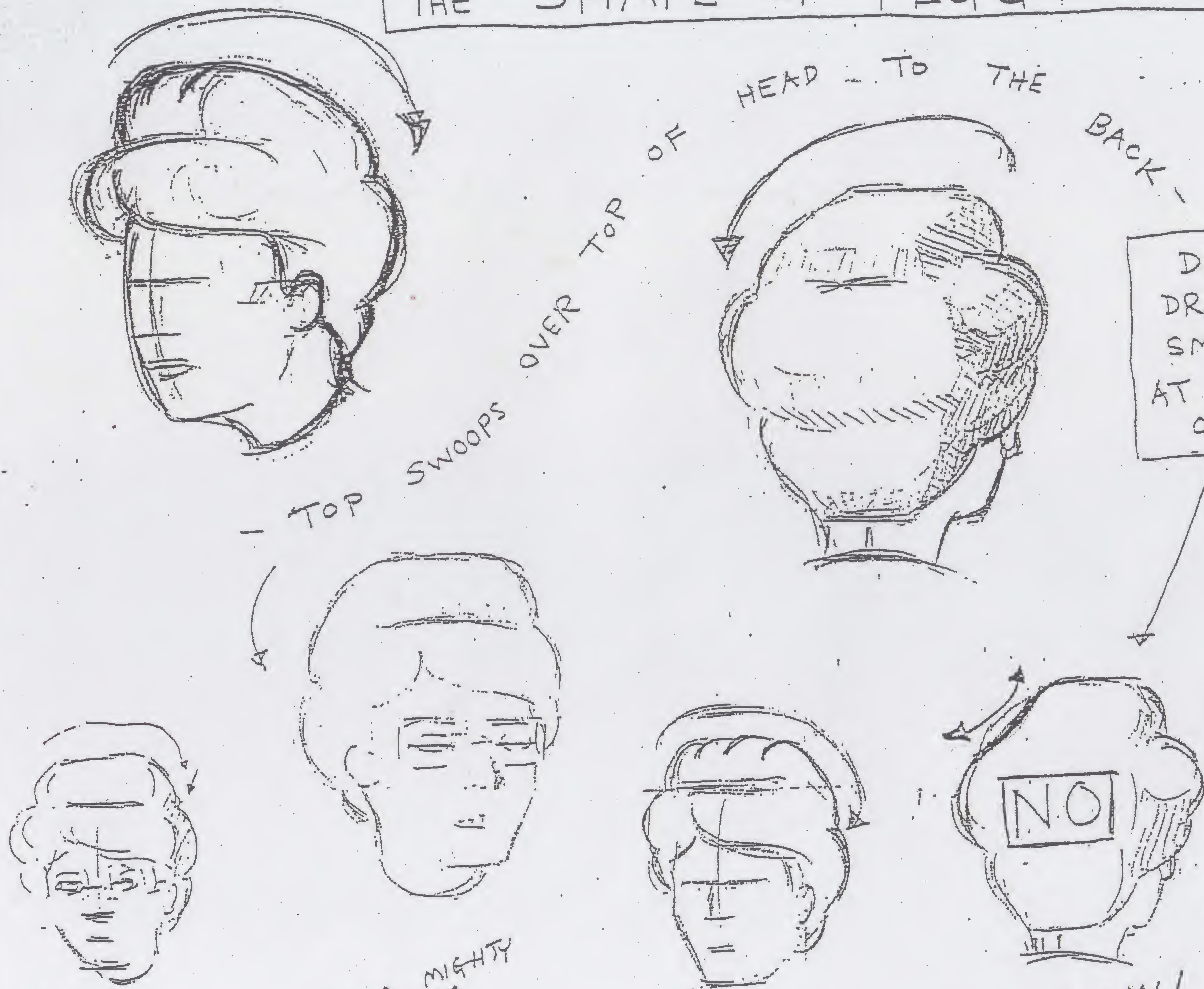
④

⑤

1/2



THE SHAPE OF PEGGY'S HAIR:



DO NOT
DRAW. A
SMALL LUMP
AT FRONT
OF HEAD

WHAT A MIGHTY
WOMAN!

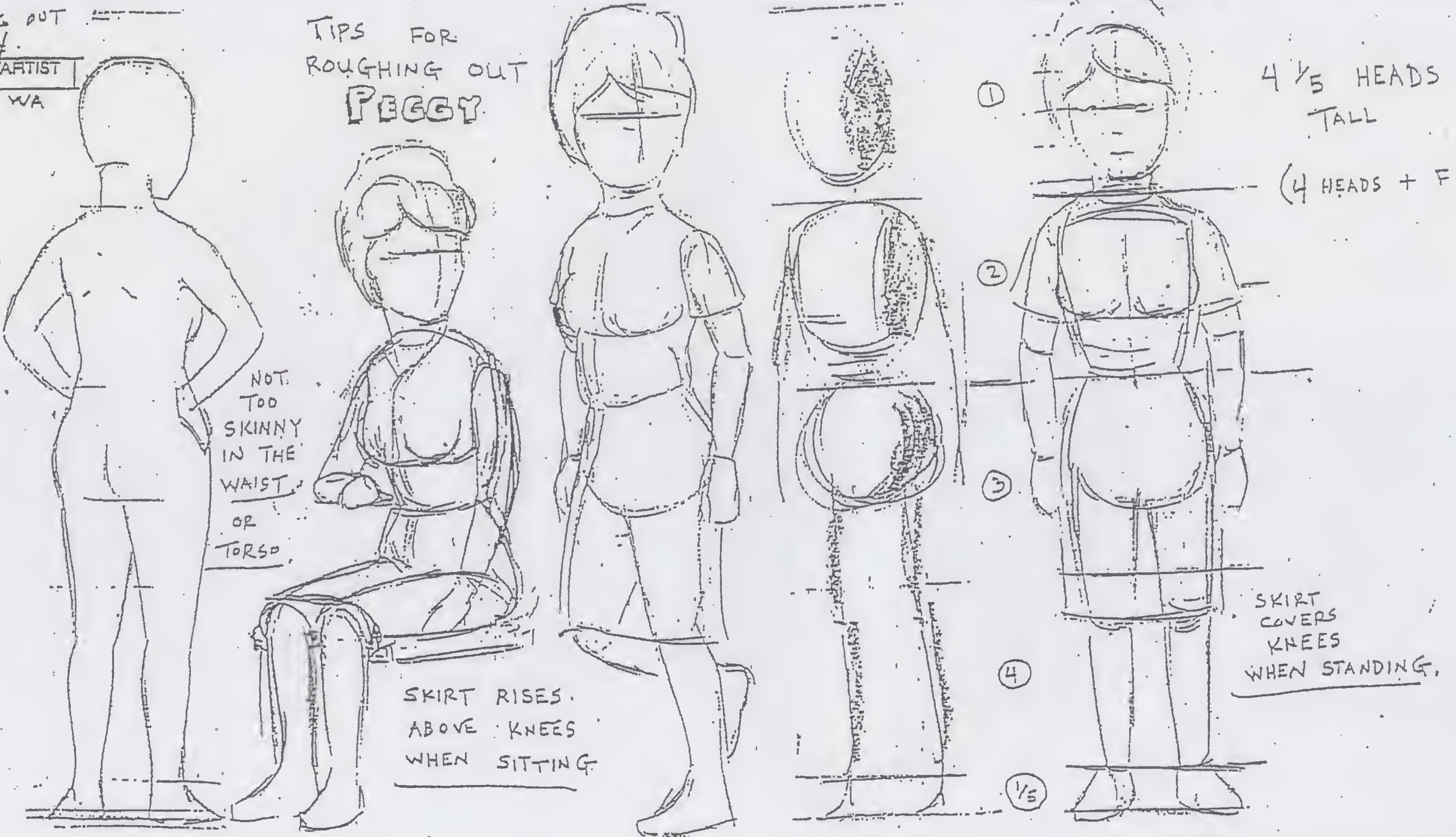
THANK YOU!

KING OF THE HILL

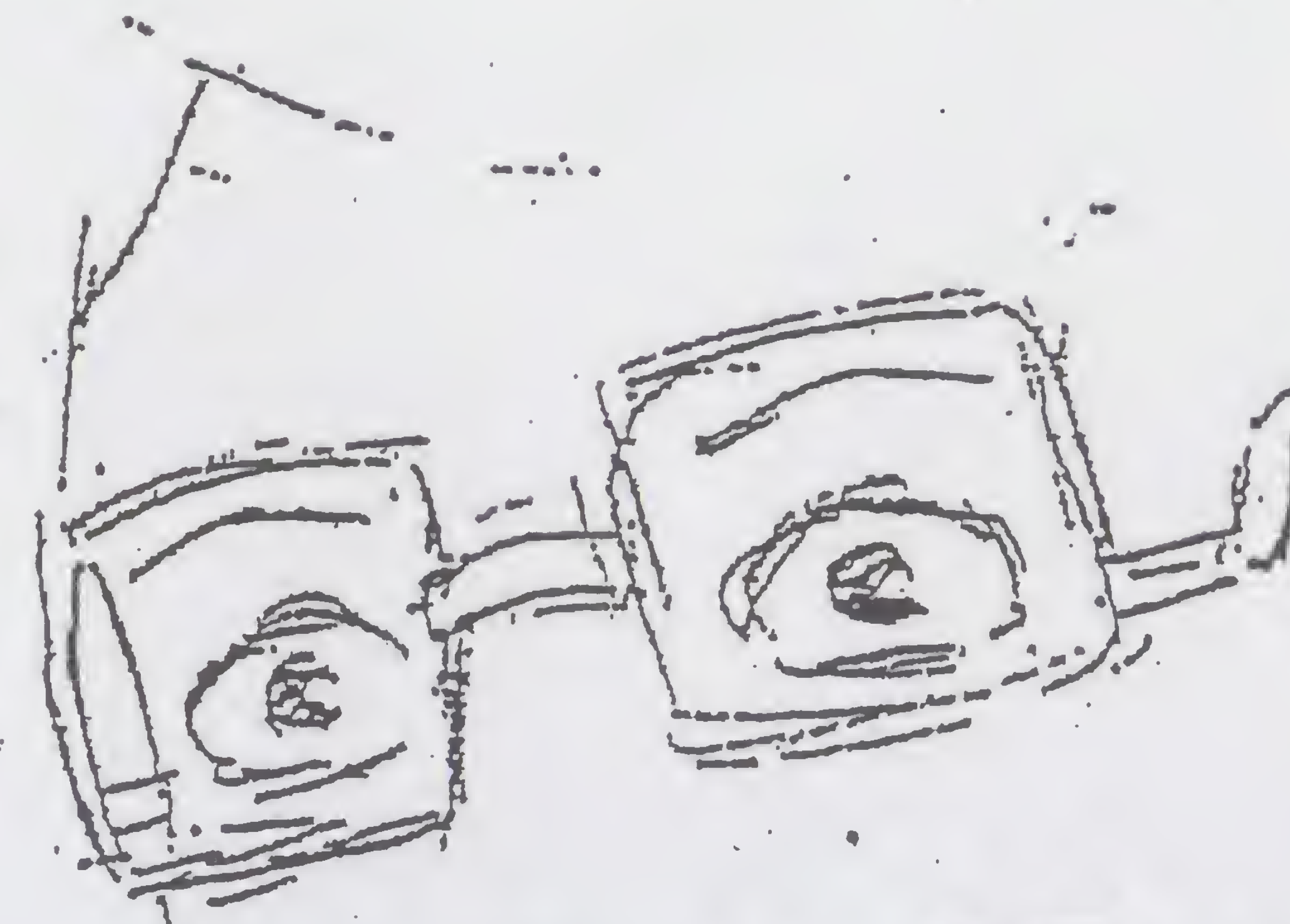
CODE #	STOCK
LINE #	
CHARACTER	
DESCRIPTION:	

PS FOR ROUGHING OUT
PEGGY

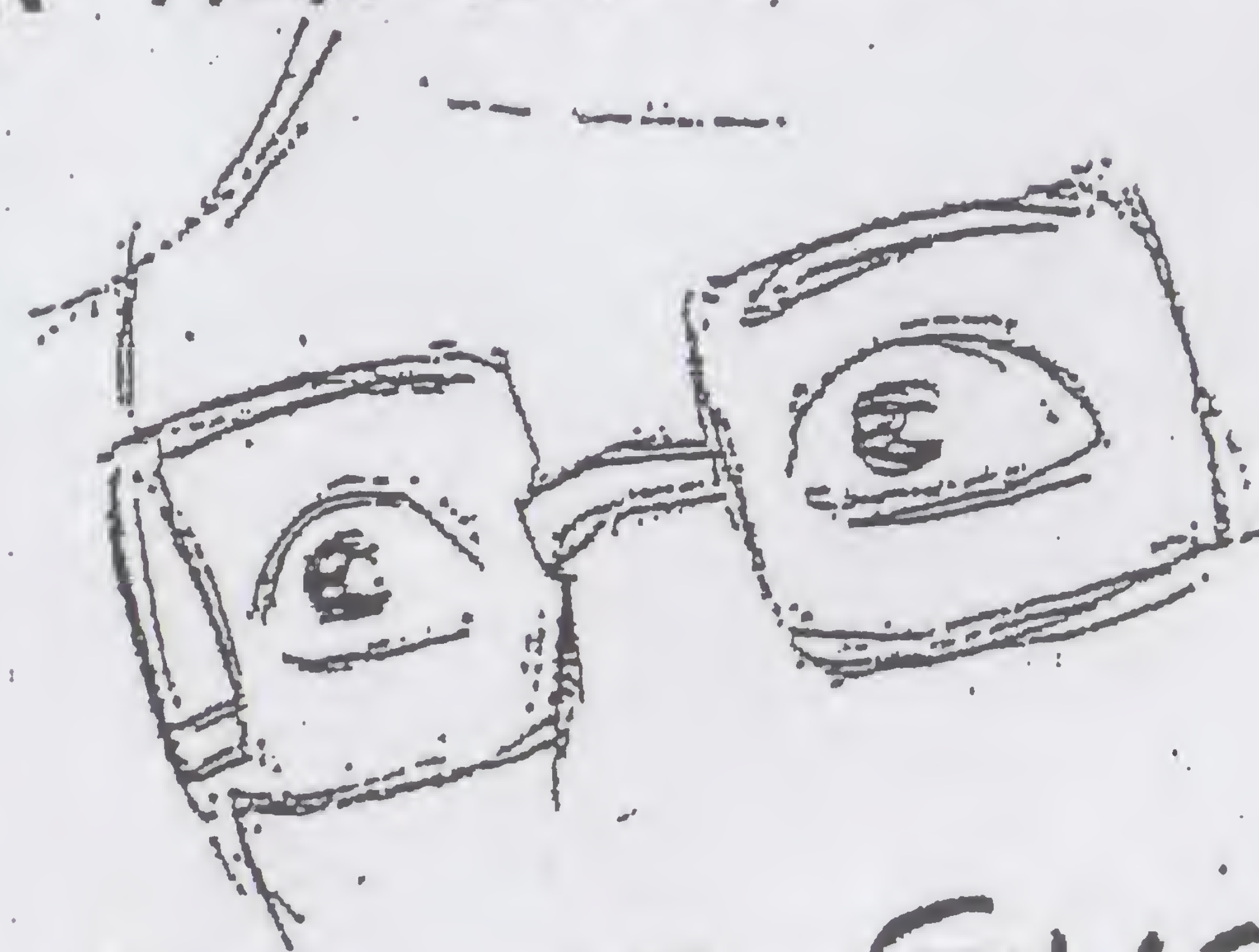
DATE	3.27.97	ARTIST	WA
------	---------	--------	----



IF YOU WANT TO
SEE PEGGY'S EYEBROWS...



DRAW HER EYES BELOW...

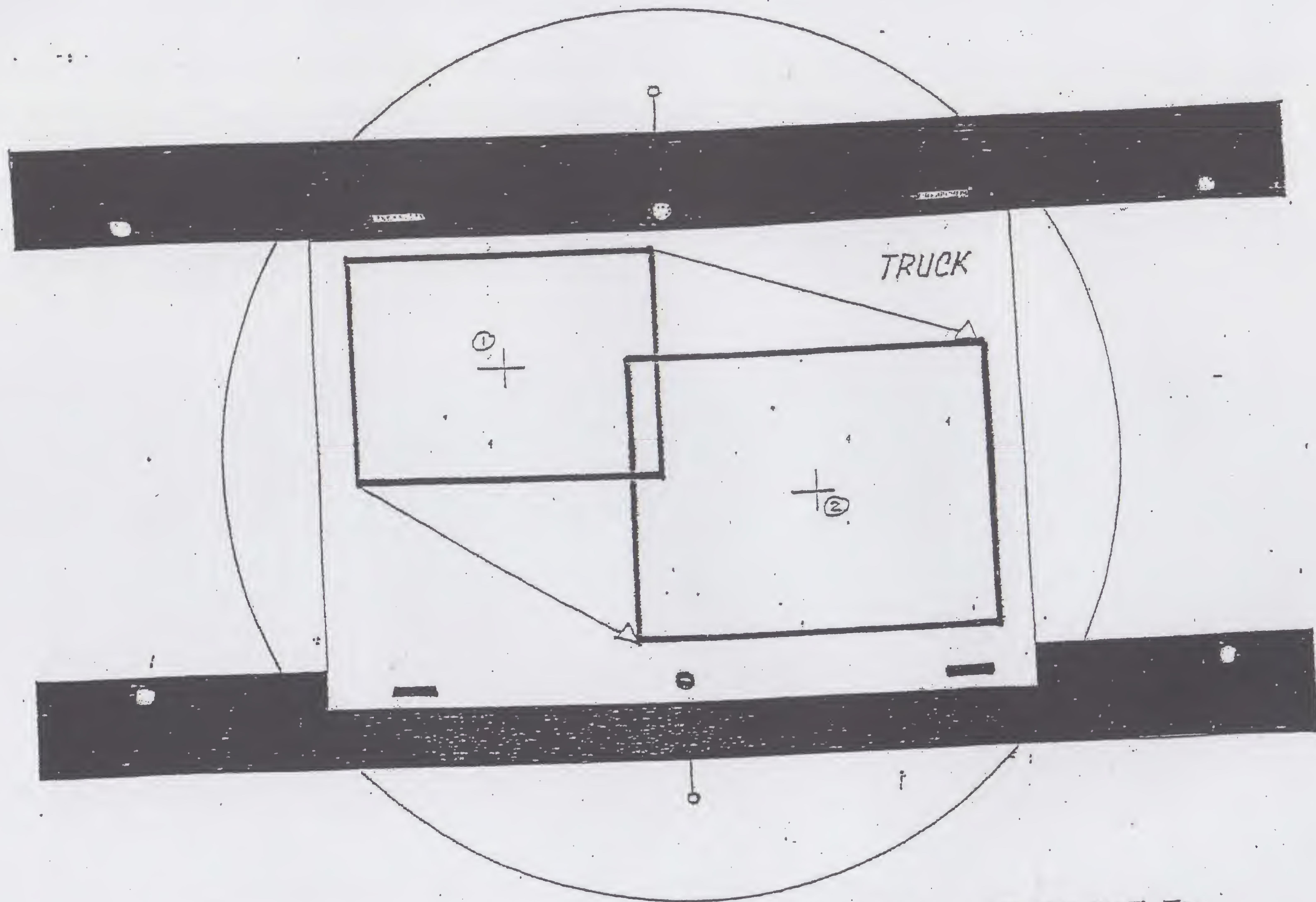


THE CENTER OF GLASSES.

-CHARACTERS SHOULD TILT THEIR ENTIRE HEAD UP OR DOWN WHEN ADDRESSING ANOTHER CHARACTER TALLER OR SHORTER THEN THEMSELVES, DO NOT RELY ON EYE MOVEMENTS ALONE.-WHATEVER YOU DO DON'T CLOSE THEIR EYES WHILE DELIVERING LINES.



DEFINITIONS OF TRUCKS AND PANS

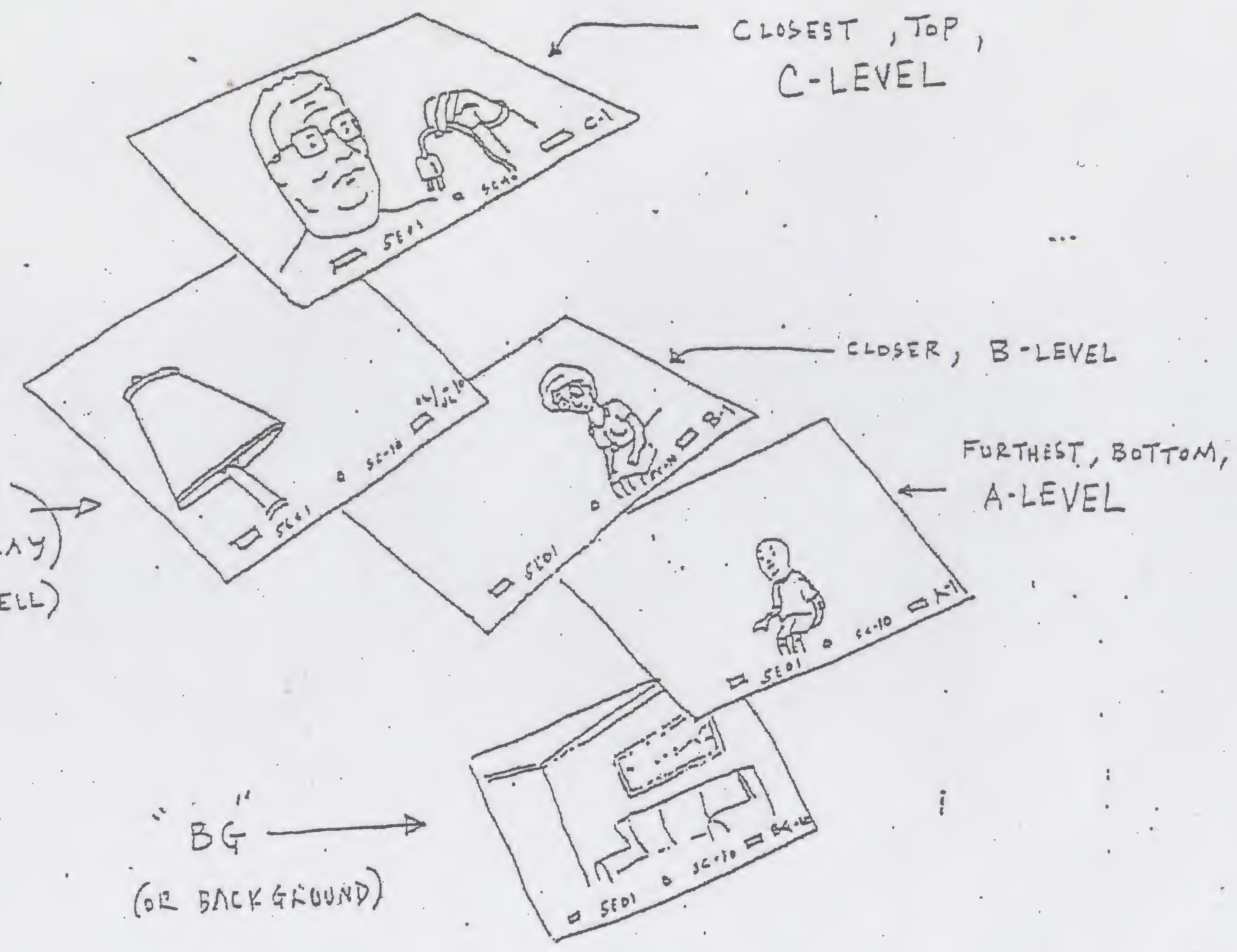


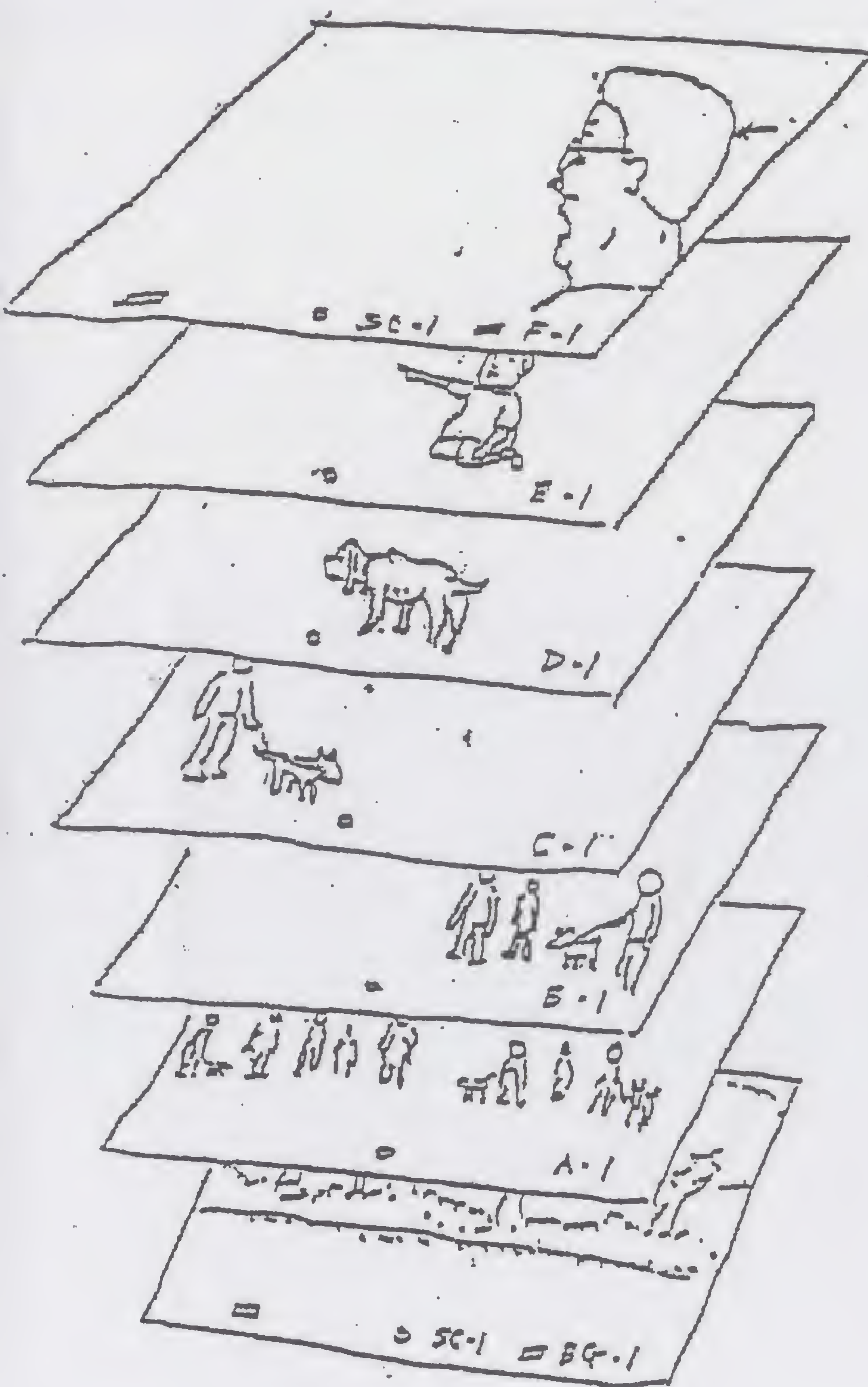
Is a camera move that is a "zoom-in" or a "zoom-out" (TRUCK-IN and TRUCK-OUT). This is when the camera moves VERTICALLY up or down. THE CAMERA BED can be moved NORTH, SOUTH, EAST or WEST under the camera which gives you your "TRUCK OVER" or "TRUCK TO" moves that move HORIZONTALLY.

TO LEVEL = CLOSER TO VIEWER.
(LETTERS AFTER "A")

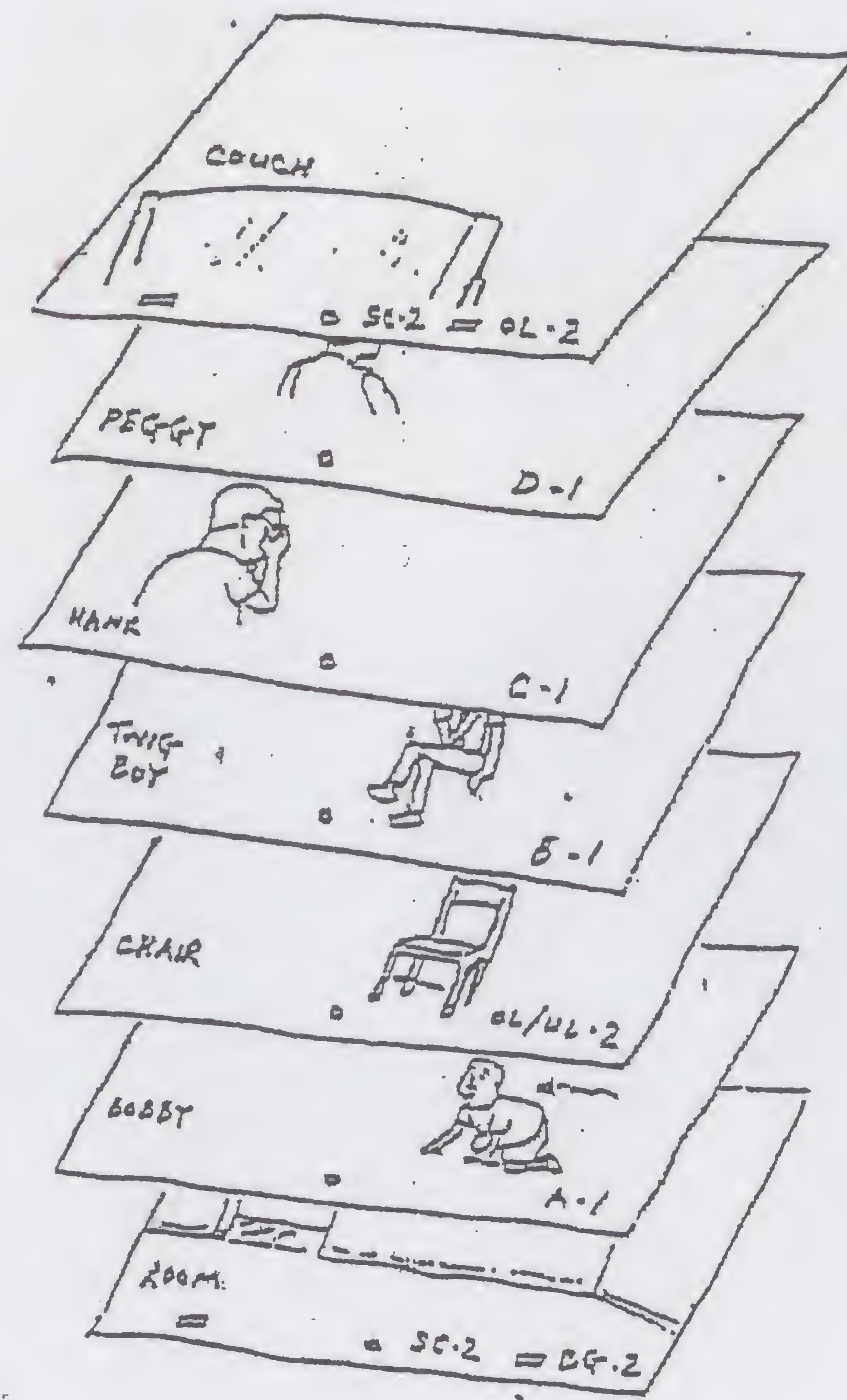
BOTTOM LEVEL = FURTHER AWAY IN
DISTANCE. ("A" LEVEL)

ABELLING
LEVELS

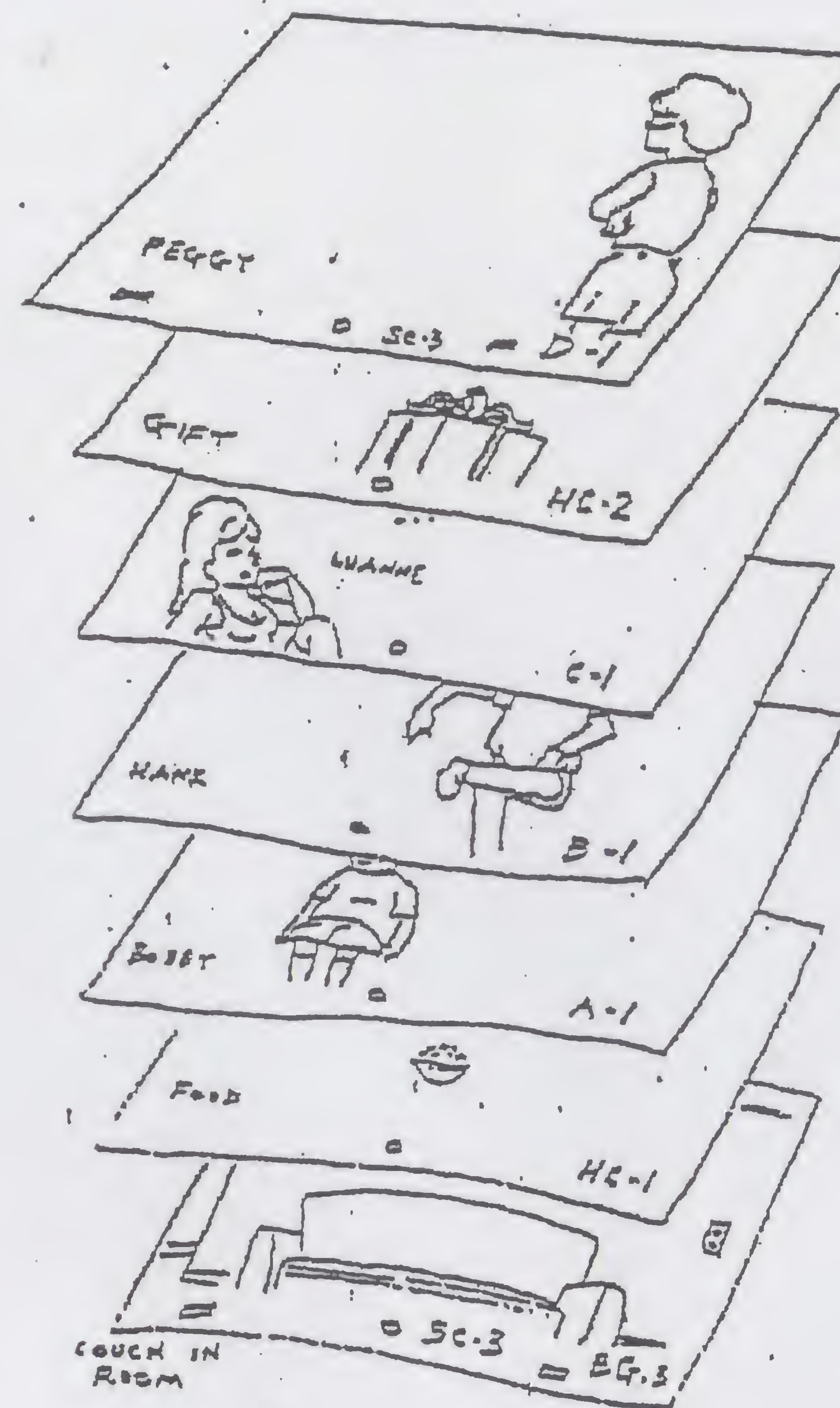




EXAMPLE #1
- CROWD SCENE -



EXAMPLE #2
- OL/UL & OL -

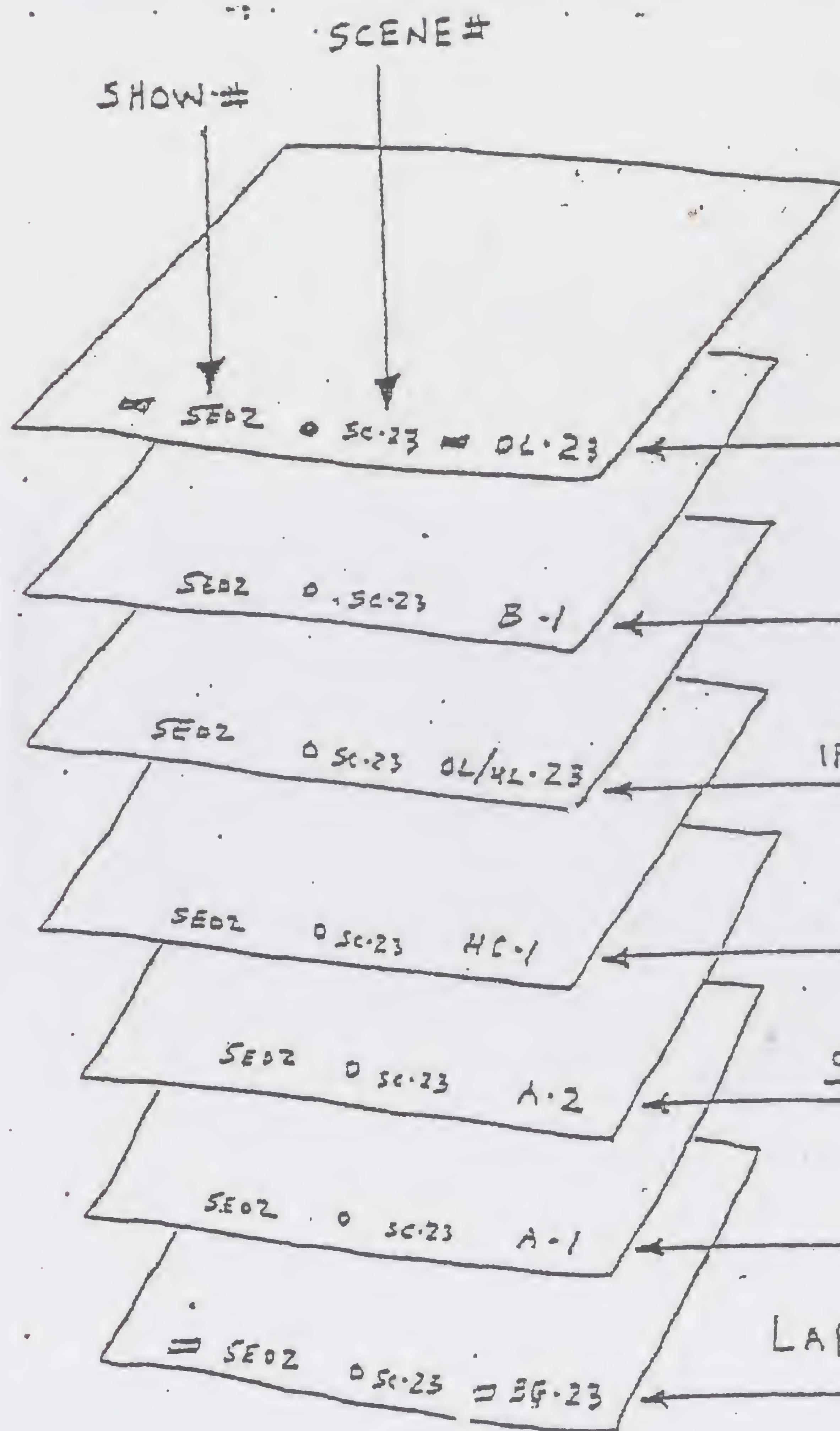


EXAMPLE #3
- HOLD CELLS -

SIX IS THE LIMIT!
The MOST levels you can have is SIX (Plus the BG)

GOLDEN RULE

NUMBER AND
WRITE CLEARLY
SO EVERYONE
CAN READ IT,
NOT JUST YOU.



OVERLAY ALWAYS LABELED WITH SCENE #

ALWAYS LABEL WITH LETTERS IN ALPHABETICAL ORDER STARTING WITH "A" (NEVER "H" FOR "HANK").

OVERLAY/UNDERLAY ALWAYS LABELED WITH SCENE #.
IF MORE THAN ONE OL/UL IS USED, THEN LABEL #A, B, ETC. (OL/UL-23A, OL/UL-23B).

HOLD CELLS LABELED FROM #1 UP, NOT w/ SCENE #.

STACK HIGHER #'s ON TOP,

LOWER #'s ON BOTTOM.

LABEL BACKGROUND WITH SCENE #

NUMBERING & LABELING LAYOUTS

SCENE PLANNING

"REGISTRATION"

OR
"REG. TO"

LET'S SAY YOU
HAVE HANK HILL
SITTING AT A
TABLE,
THAT'S ALL
OF THE SCENE...

... IF YOU PLAN
TO HAVE THE
TABLE AND
CHAIR DRAWN
ON THE
BACKGROUND
LEVEL THAT'S
FINE...

(BG)

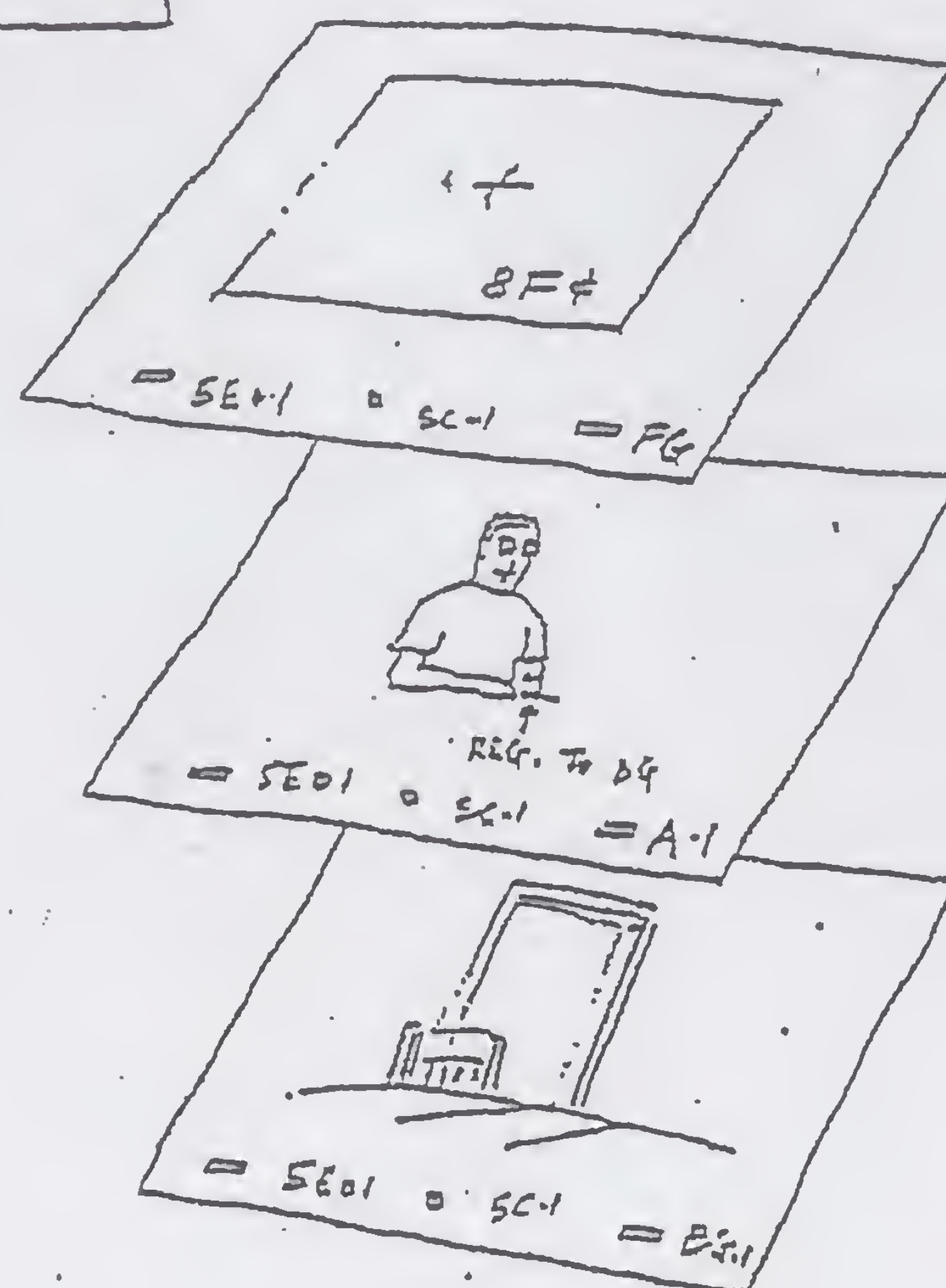
... ANYWHERE HANK GOES BEHIND
THE TABLE
HE MUST
REG. TO TABLE
(THE BG)...

... INDICATE
IN RED
OR BLUE
PENCIL
WHERE &
WHAT HE
REG. TO...

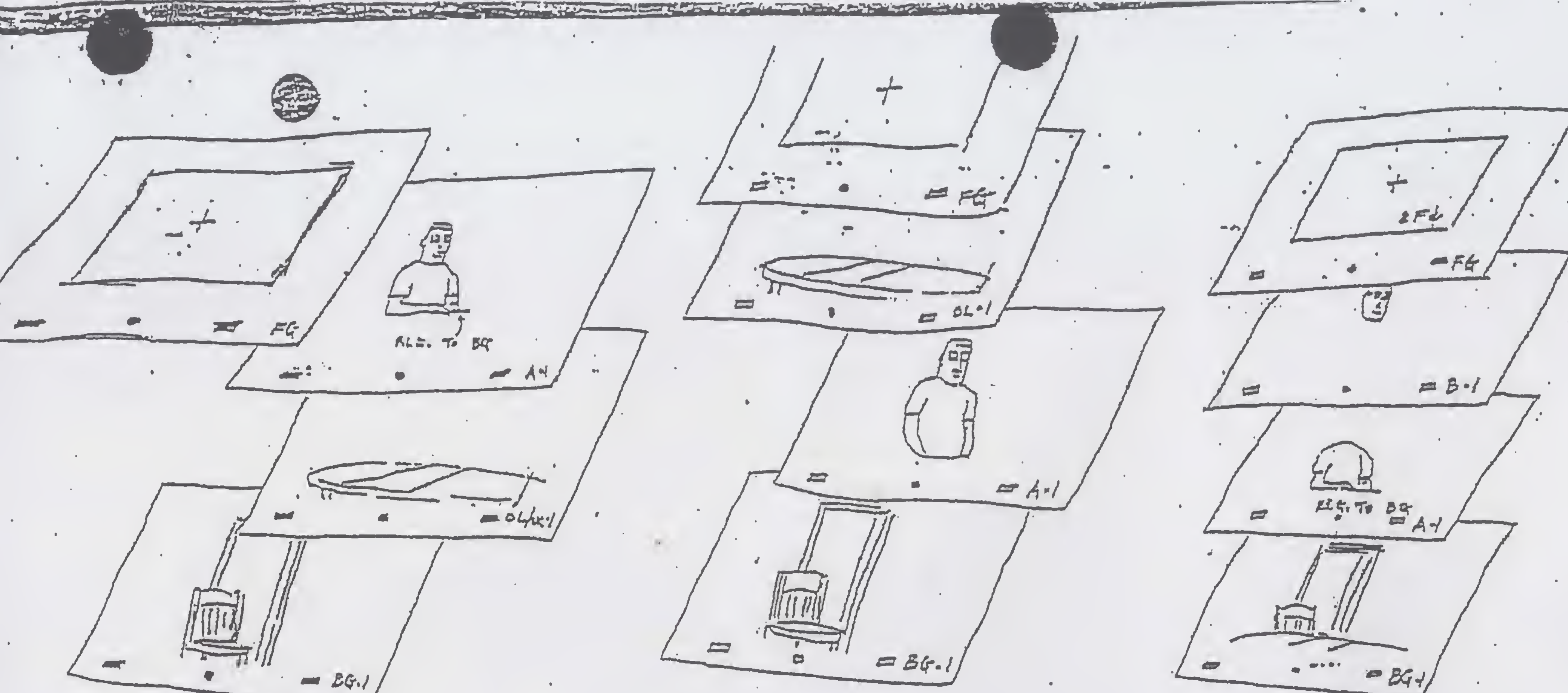
REG. TO BG

... SEE NXT. PG. →

EXAMPLE
#1



REGISTRATION of "REG. TO"



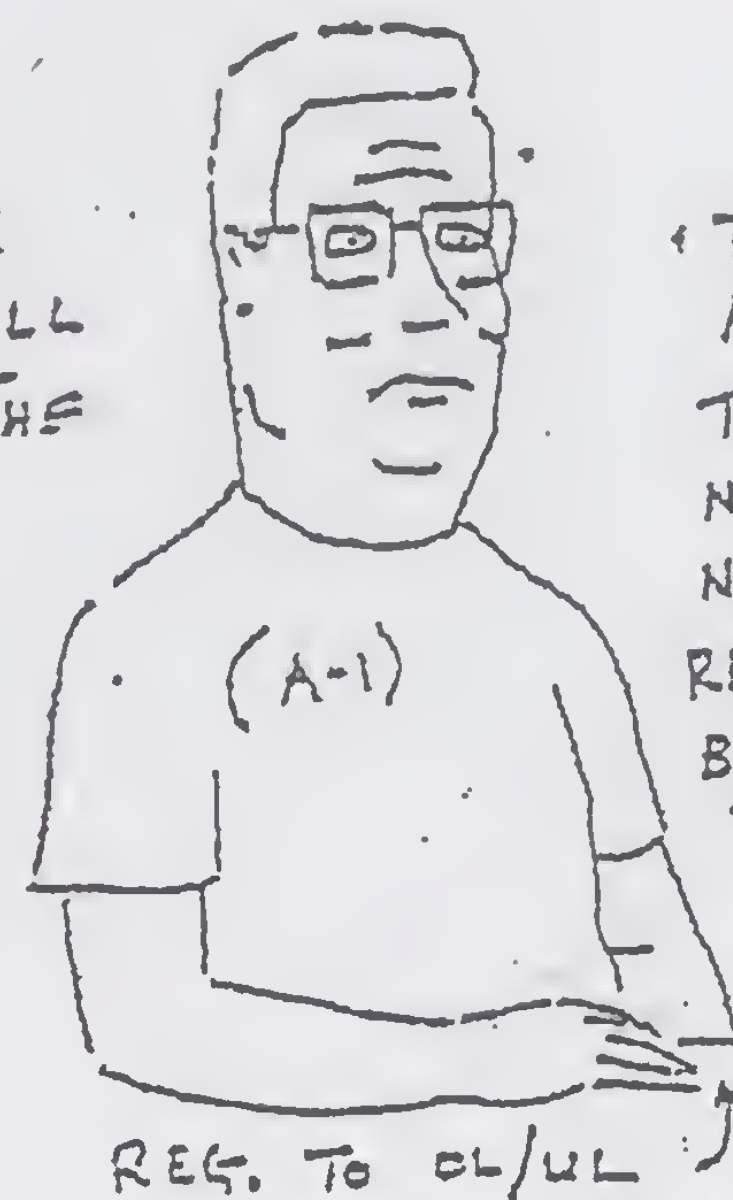
EXAMPLES #2

#3

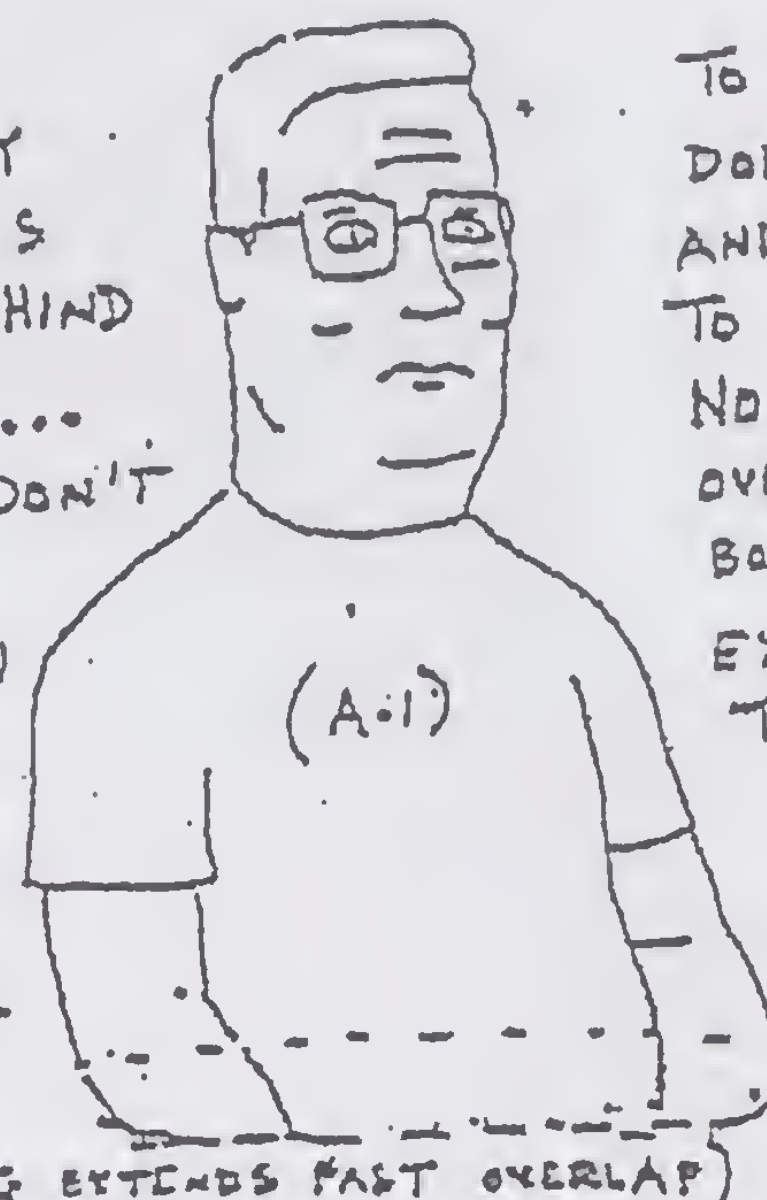
#4

... IF YOU
SEPARATE THE
TABLE OFF OF
THE BG ONTO
AN OL/UL
LEVEL...

... HANK
MUST STILL
REG. TO THE
TABLE
BECAUSE
PART OF
HIS BODY
IS OVER
IT, PART
BEHIND
IT...



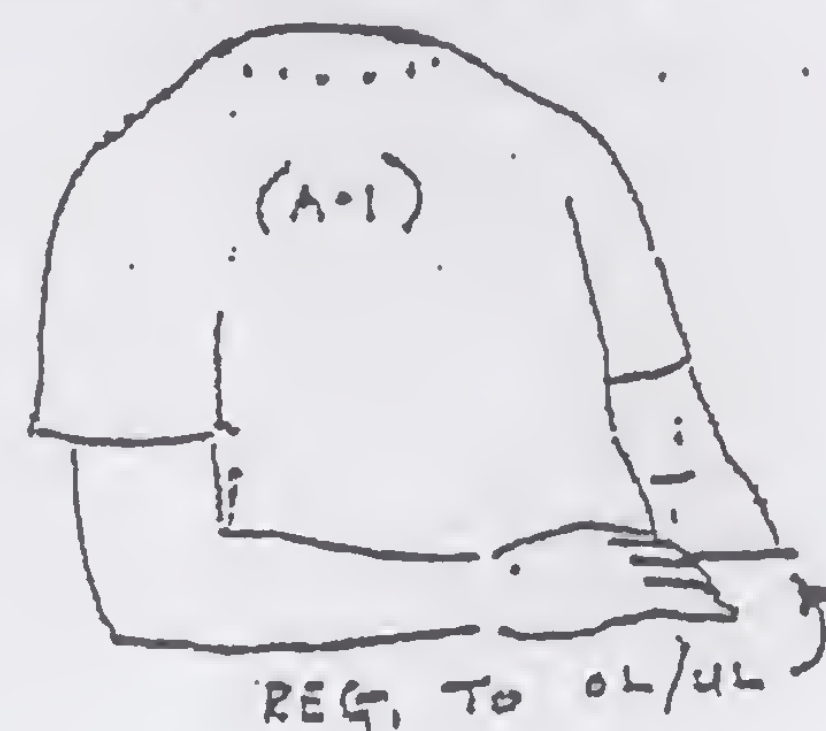
... BUT
LET'S SAY
THAT HE IS
ALWAYS BEHIND
THE TABLE...
NOW YOU DON'T
NEED ANY
REGISTRATION
BECAUSE
THE TABLE
IS AN
OVERLAY
(OL).
(DRAWING EXTENDS PAST OVERLAP)



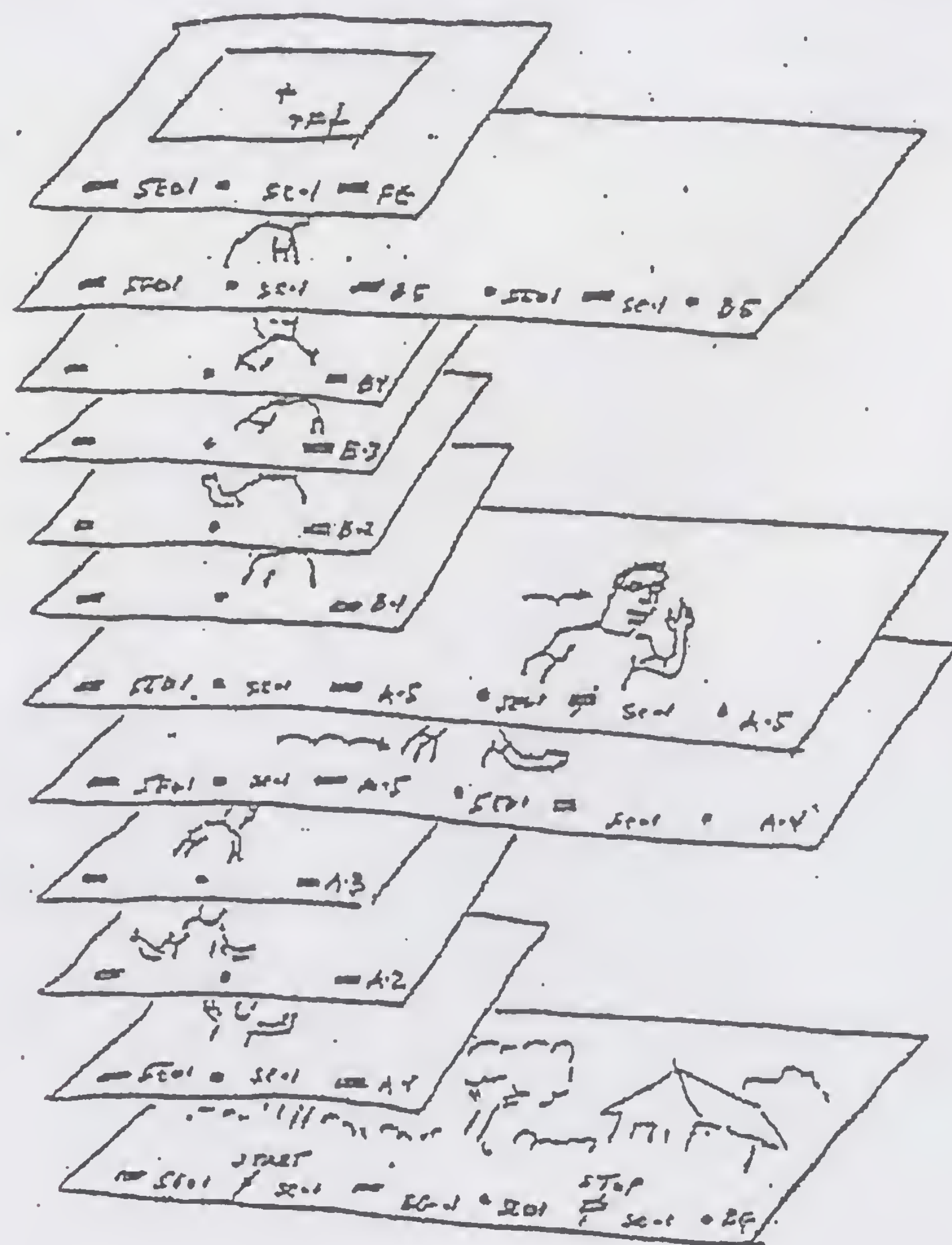
(OL/UL) OR (OL)

... WHAT IF YOU WANT
TO SEPARATE HANK'S HEAD?

DOES THE HEAD
AND BODY REG.
TO ONE ANOTHER?
NO... HIS NECK
OVERLAPS HIS
BODY, WHICH
EXTENDS PAST
THE COLLAR...
HEAD BECOMES B-LEVEL.



WHO GETS THE SCENE AFTER YOU?

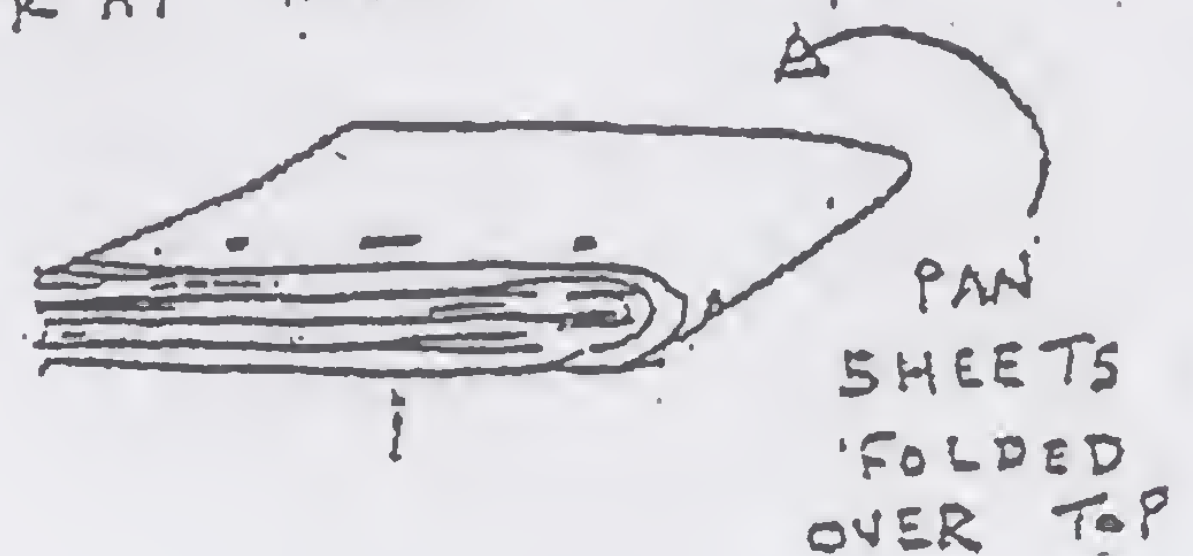


STACKING YOUR DRAWINGS, SOME ON PAN PAPER:

- ① STACK ART CORRECTLY
- ② GENTLY FOLD ALL PAN PAPER OVER THE TOP AND PUT INTO SCENE FOLDER.



THIS MAKES SCENE EASY TO OPEN UP AND LOOK AT WHEN IT GOES TO NXT. PERSON.



EXAMPLE
LAYOUT



OK
~~KH~~



EXAMPLE
LAYOUT

OK!!!

KING OF THE HILL

CODE #KING OF THE HILL LAYOUT TEST

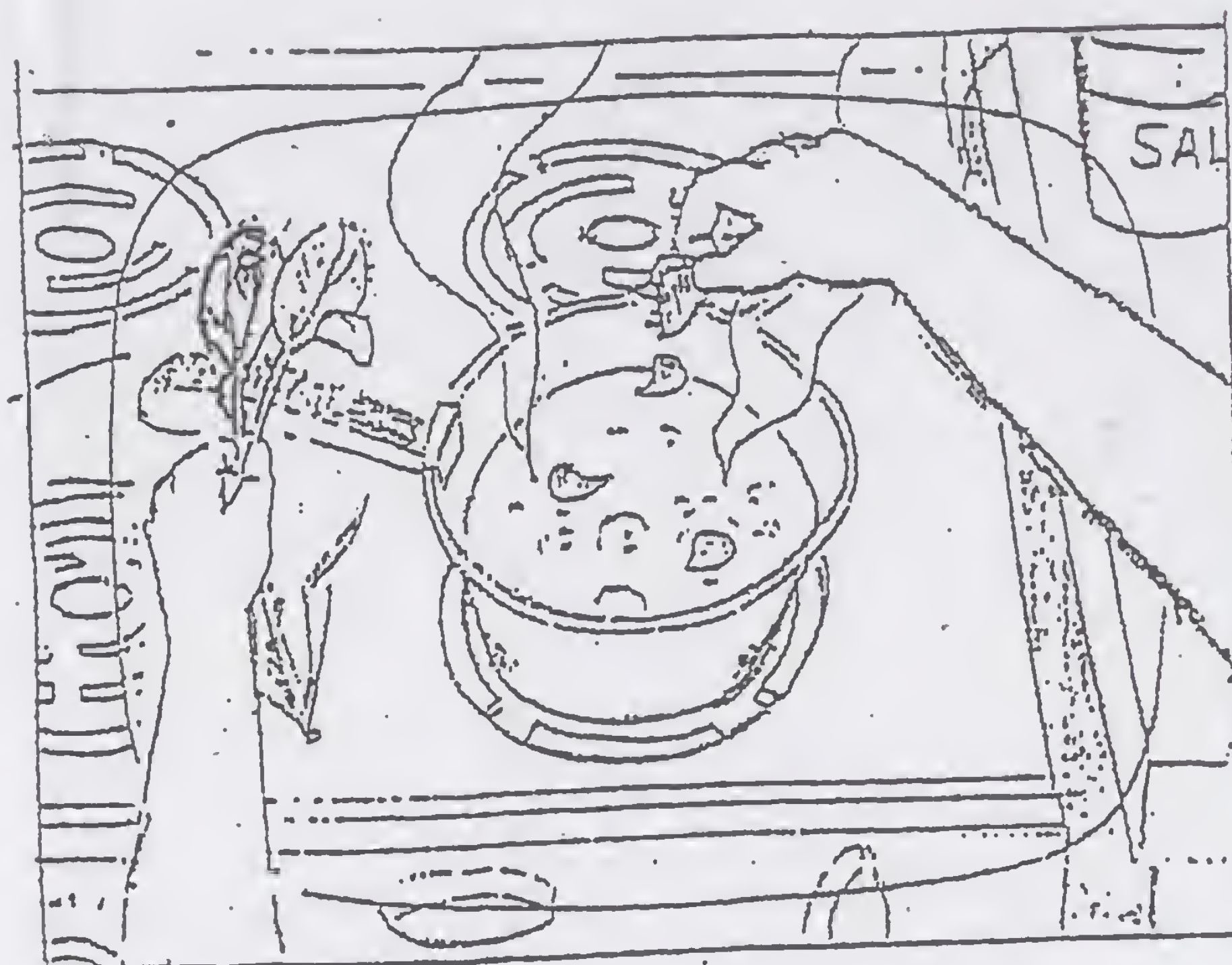
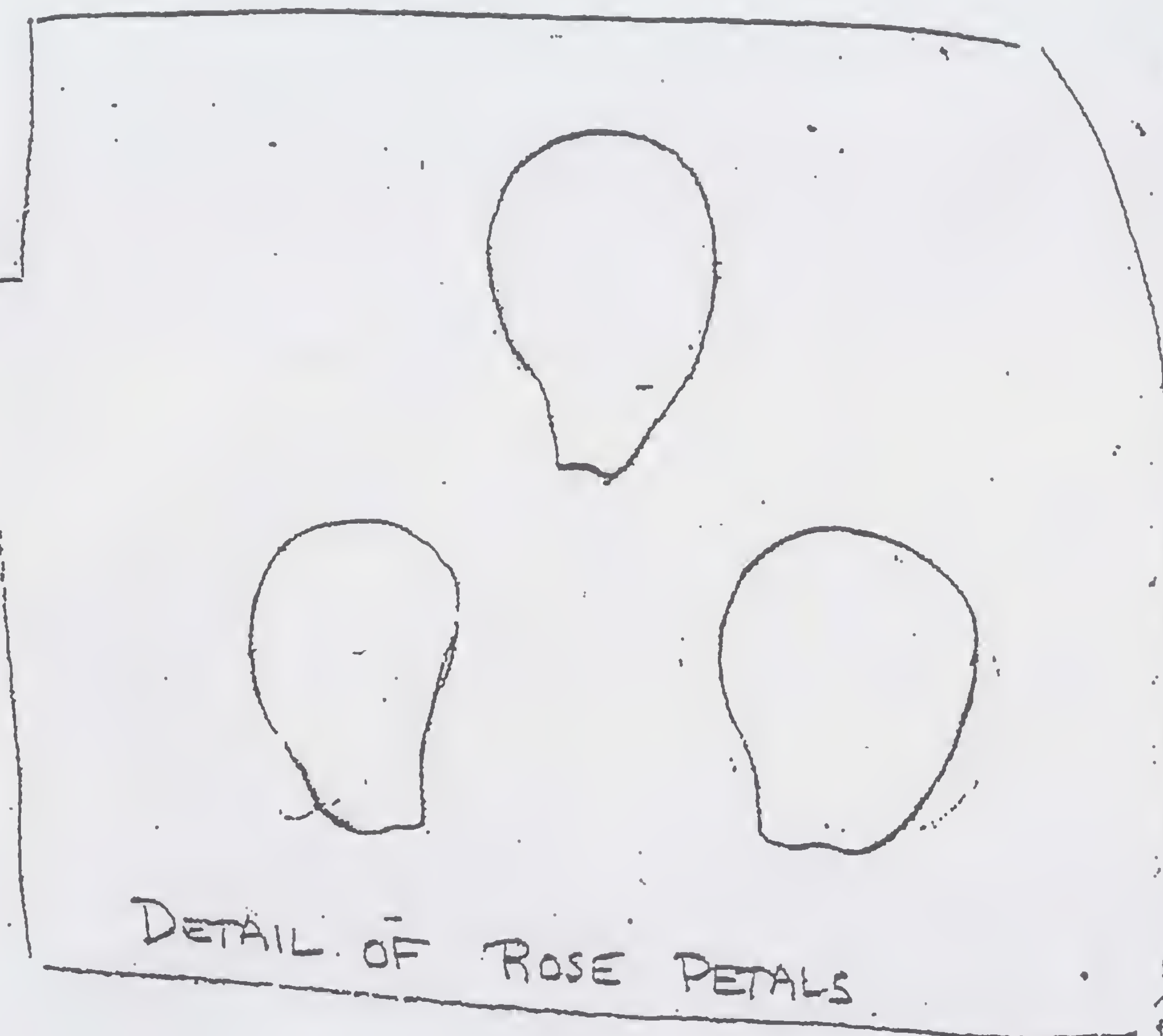
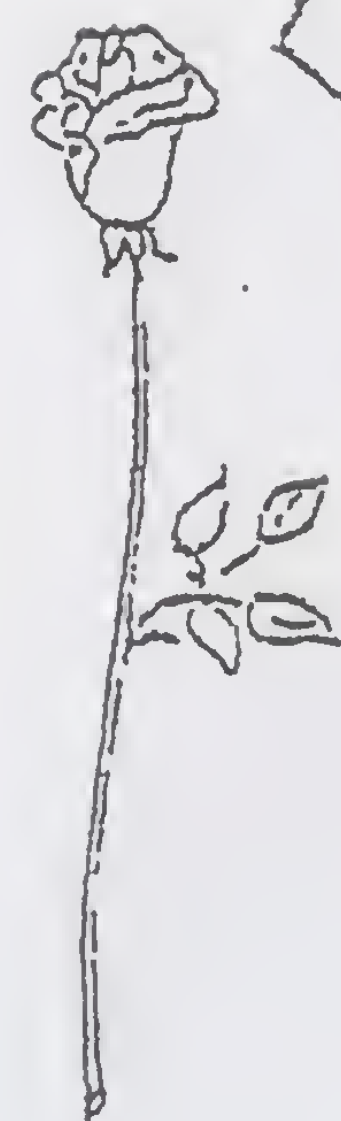
LINE #

E FINAL-- ARTIST

PROP

DESCRIPTION:

SE AND ROSE PETALS



SIZE REF.

KING OF THE HILL

CODE #KING OF THE HILL LAYOUT TEST

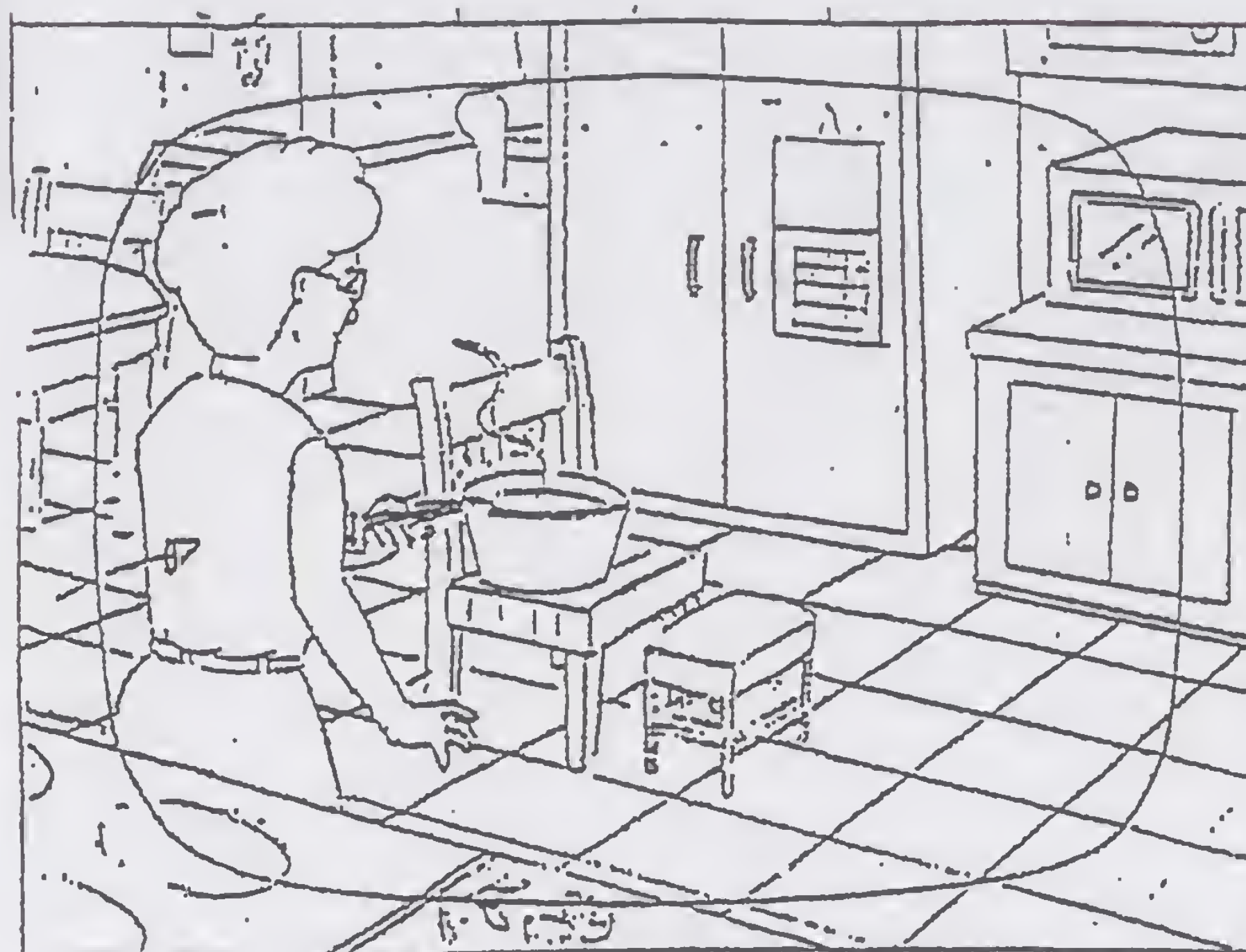
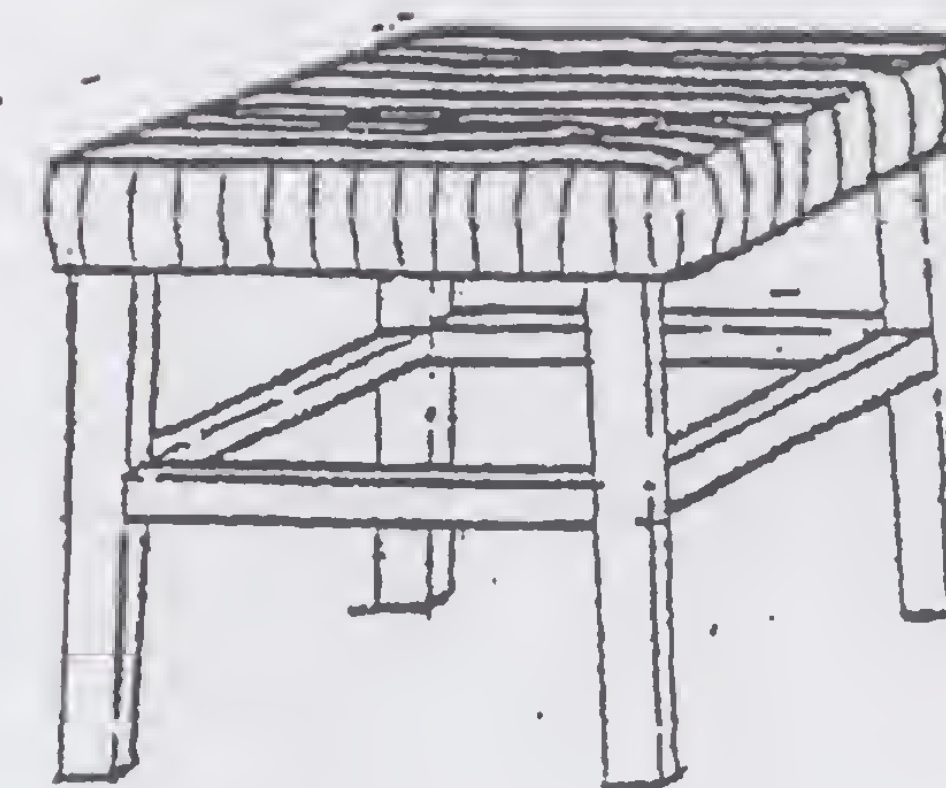
LINE #

DATE FINAL-- ARTIST

PROP

DESCRIPTION:

WOOD STOOL



KING OF THE HILL

CODE #KING OF THE HILL LAYOUT TEST

ENE #

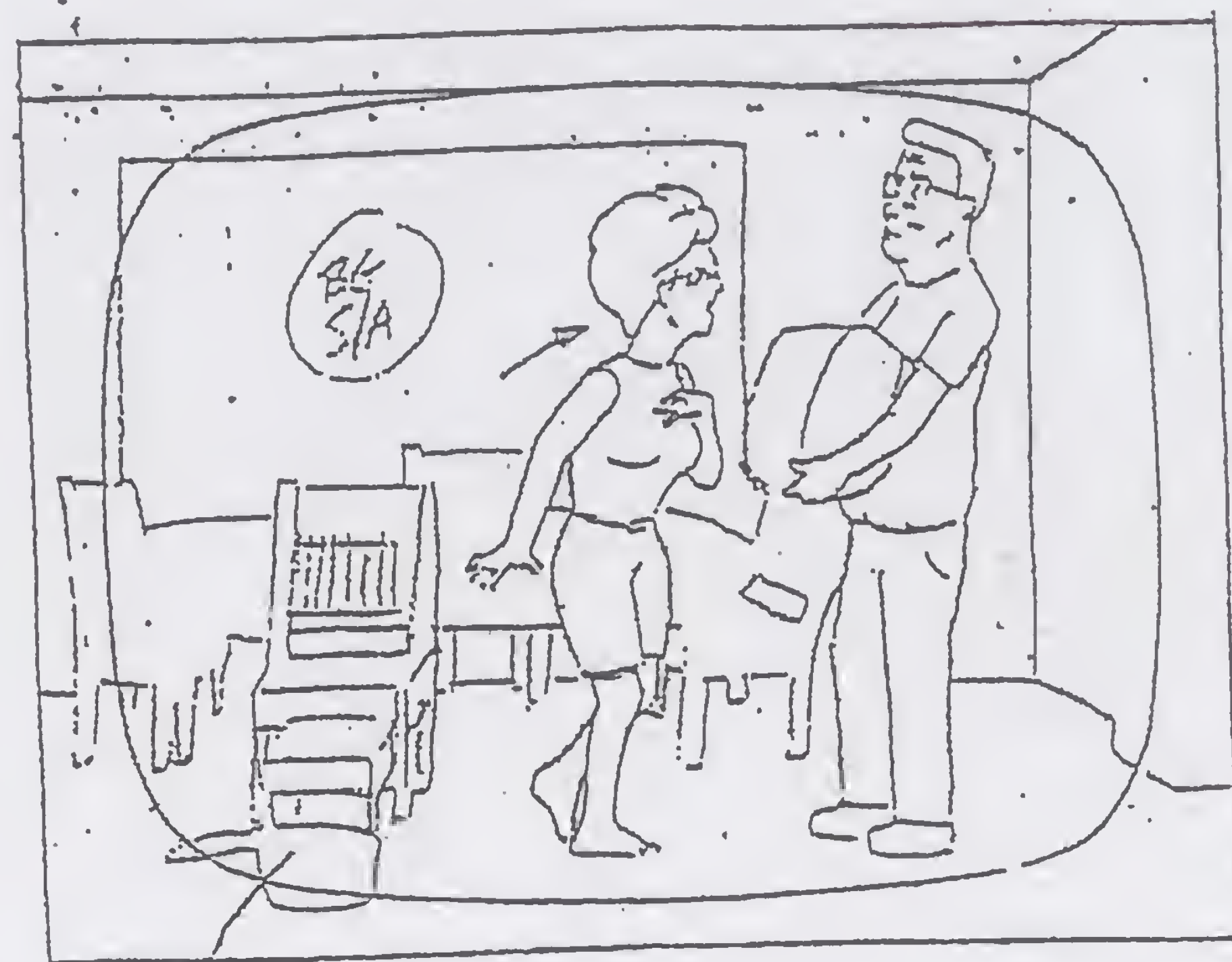
TE FINAL--

ARTIST

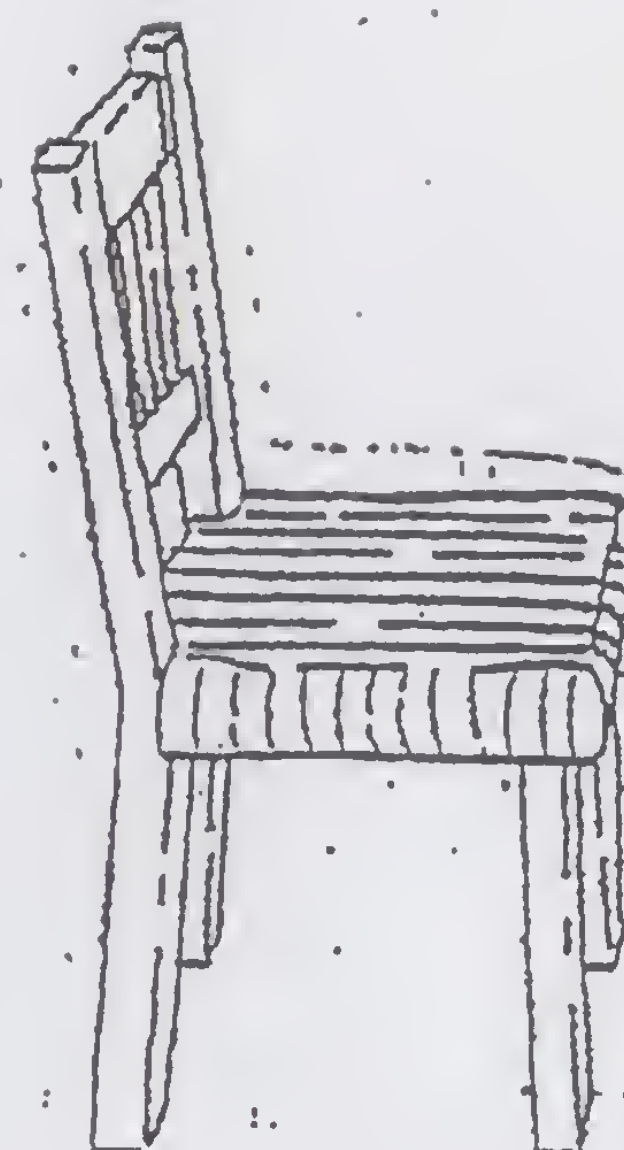
PROP

SCRIPTION:

LL'S KITCHEN CHAIR



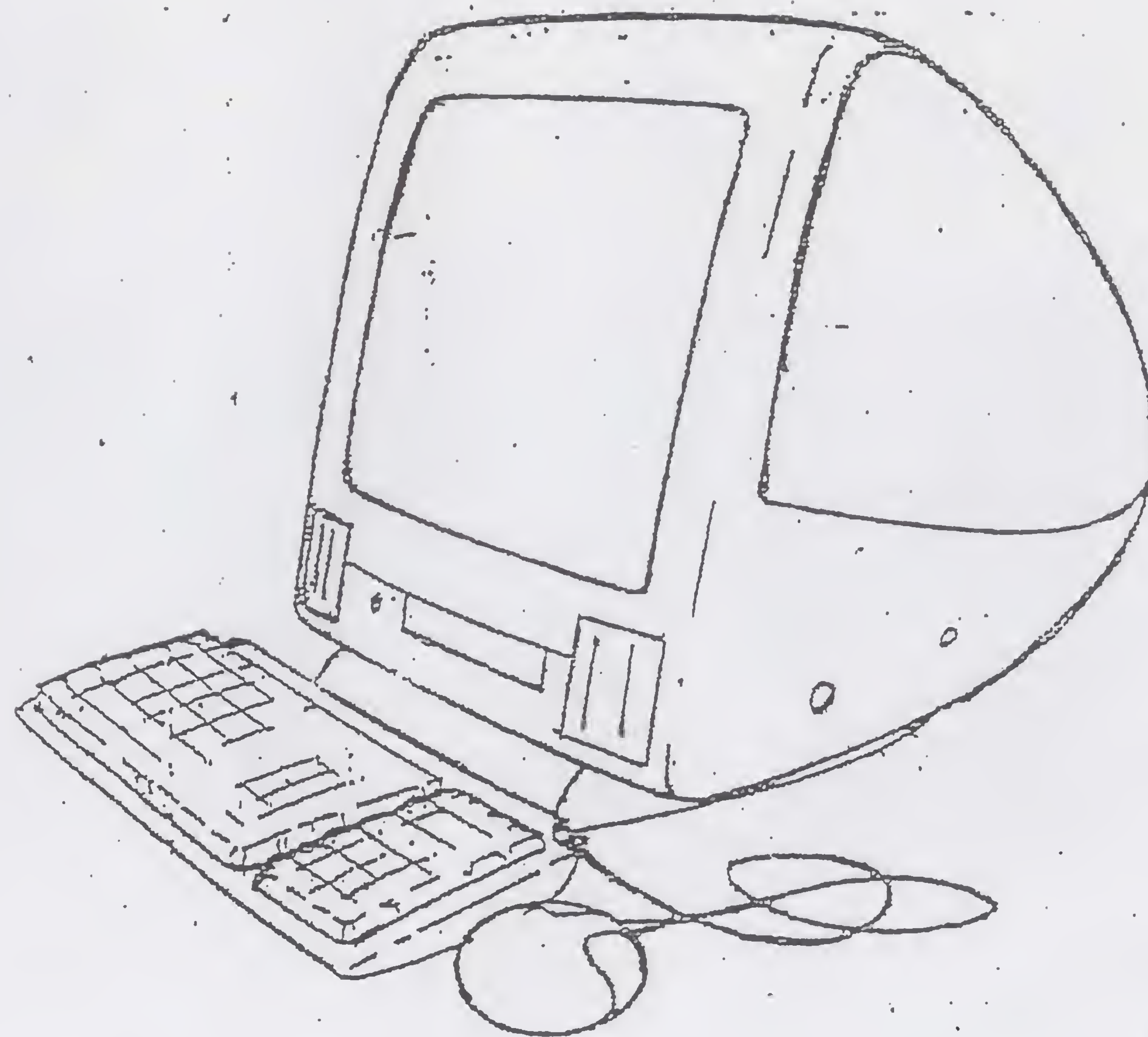
SIZE REF.



KING OF THE HILL	
CODE #KING OF THE HILL LAYOUT TEST	
LINE #	
E FINAL—	ARTIST
PROP	
DESCRIPTION:	
EGGY'S IMAC	



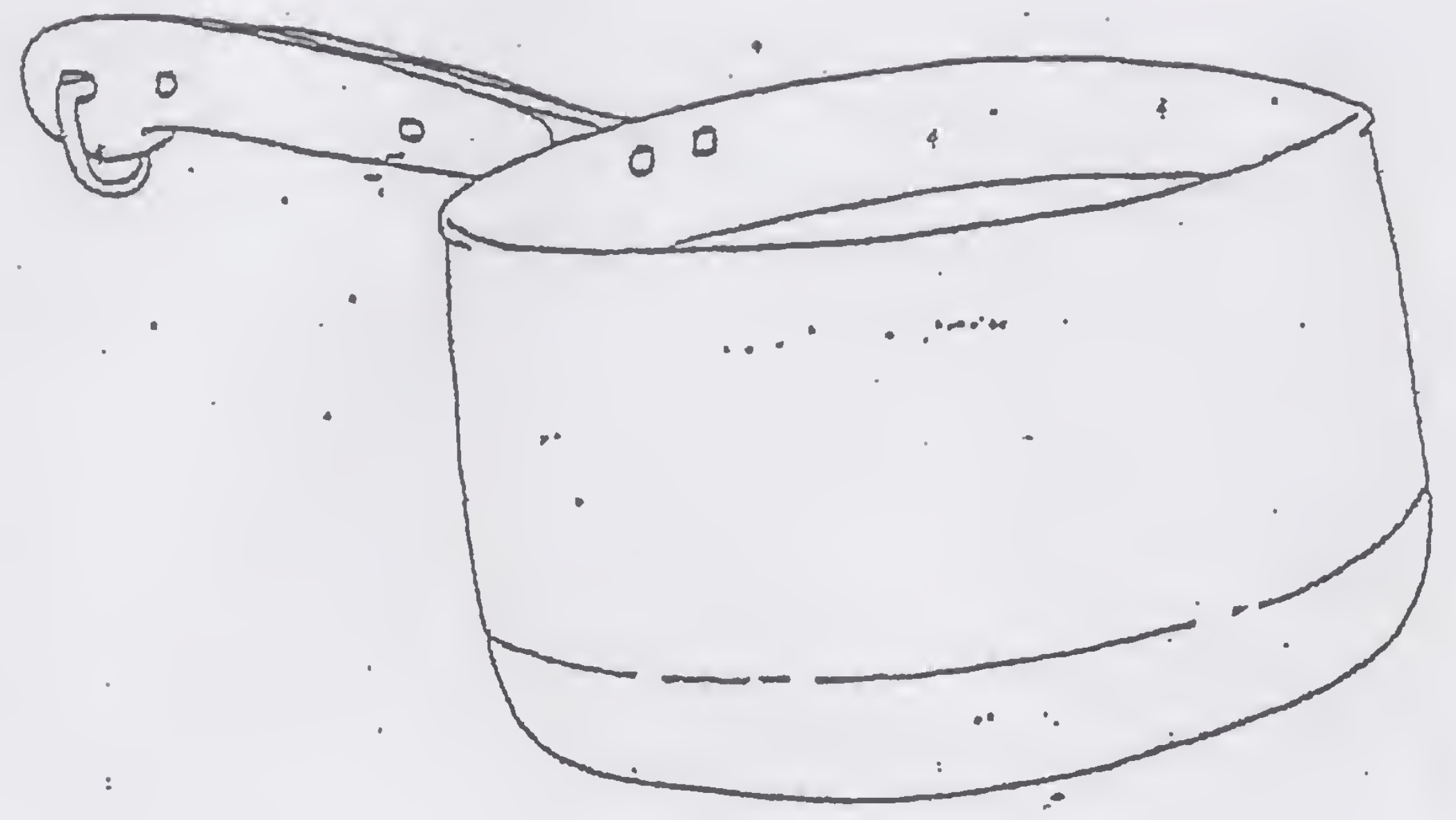
SIZE REF.



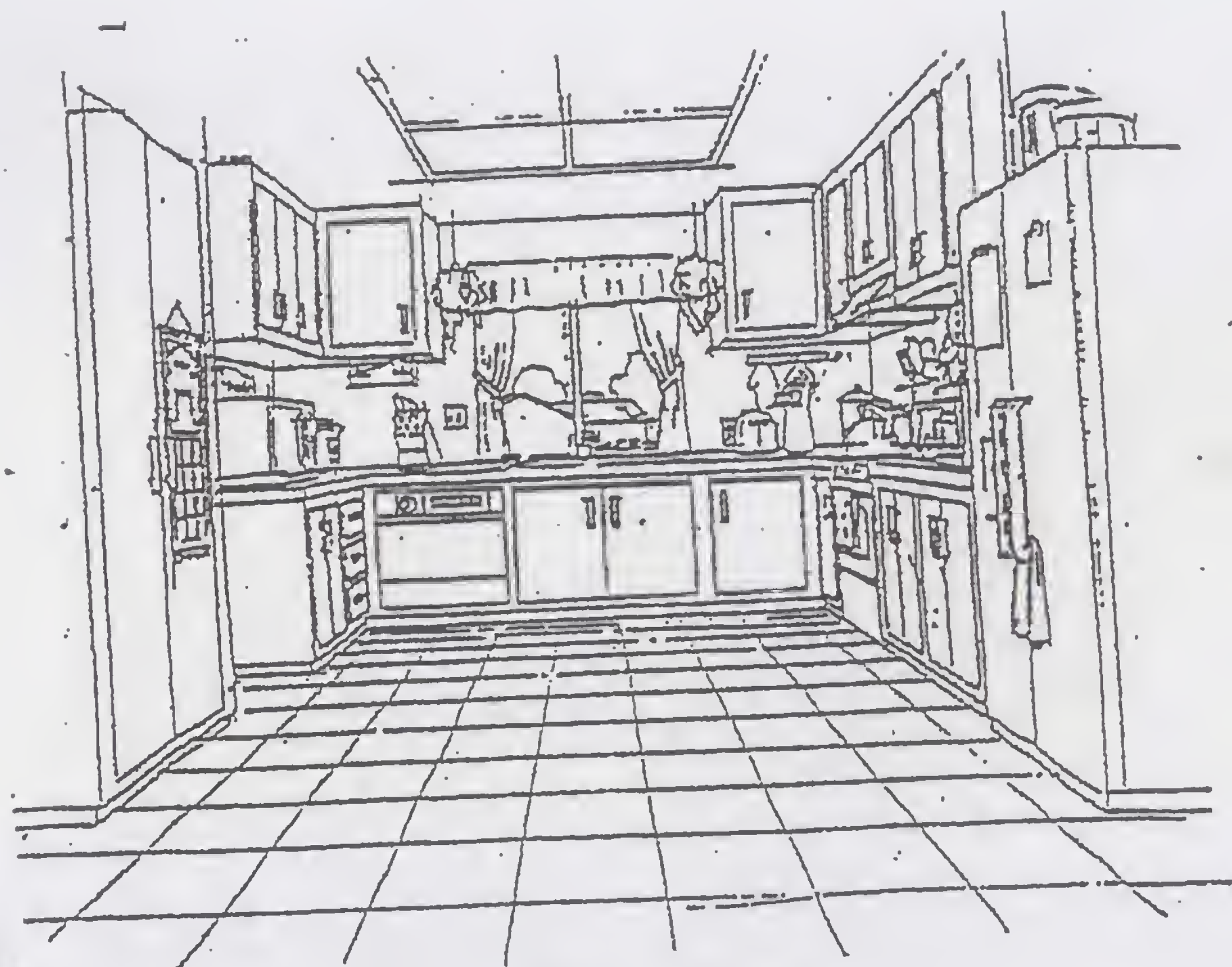
KING OF THE HILL	
CODE #KING OF THE HILL LAYOUT TEST	
E #	
FINAL--	ARTIST
PROP	
DESCRIPTION:	



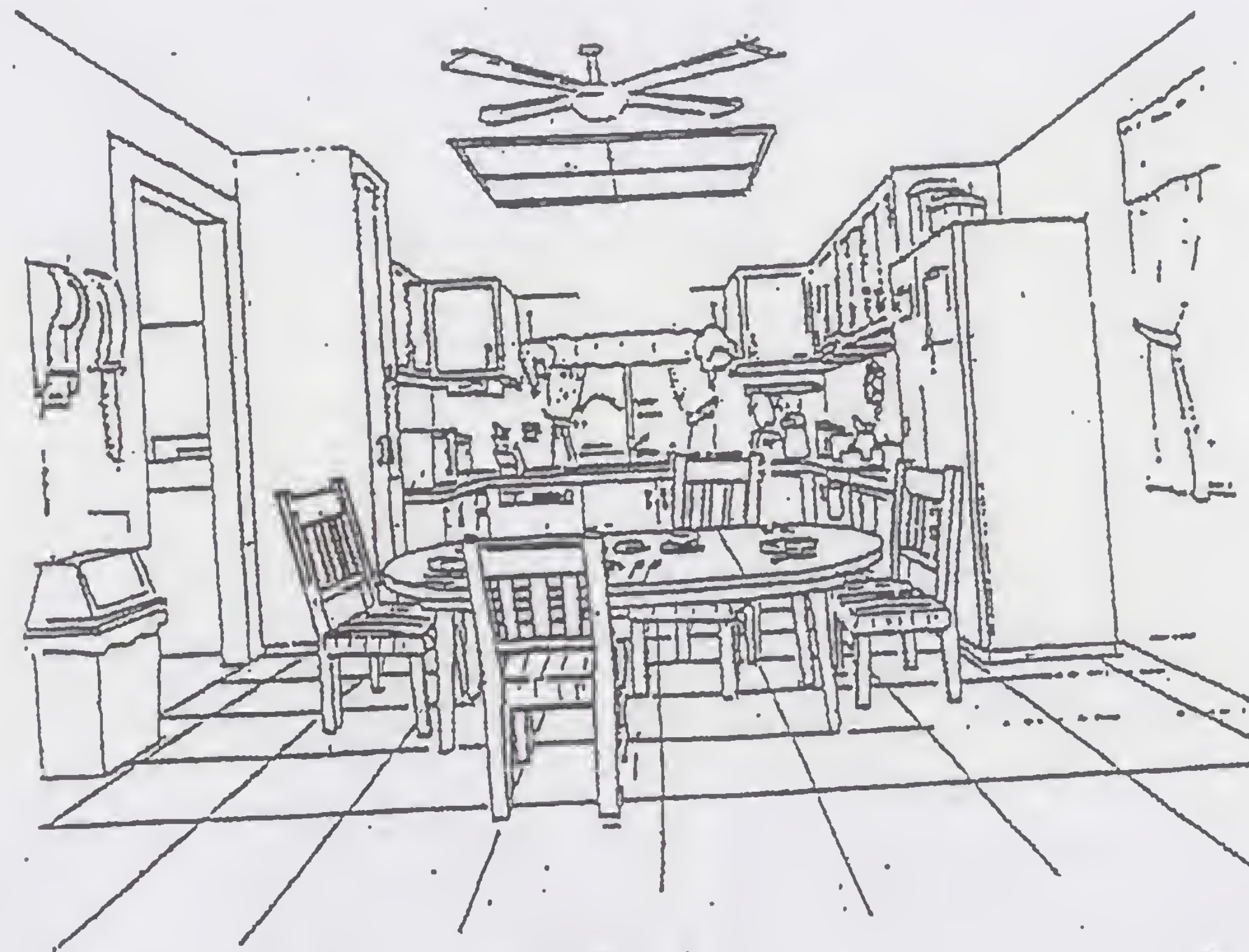
SIZE REF.



THE HILL'S KITCHEN



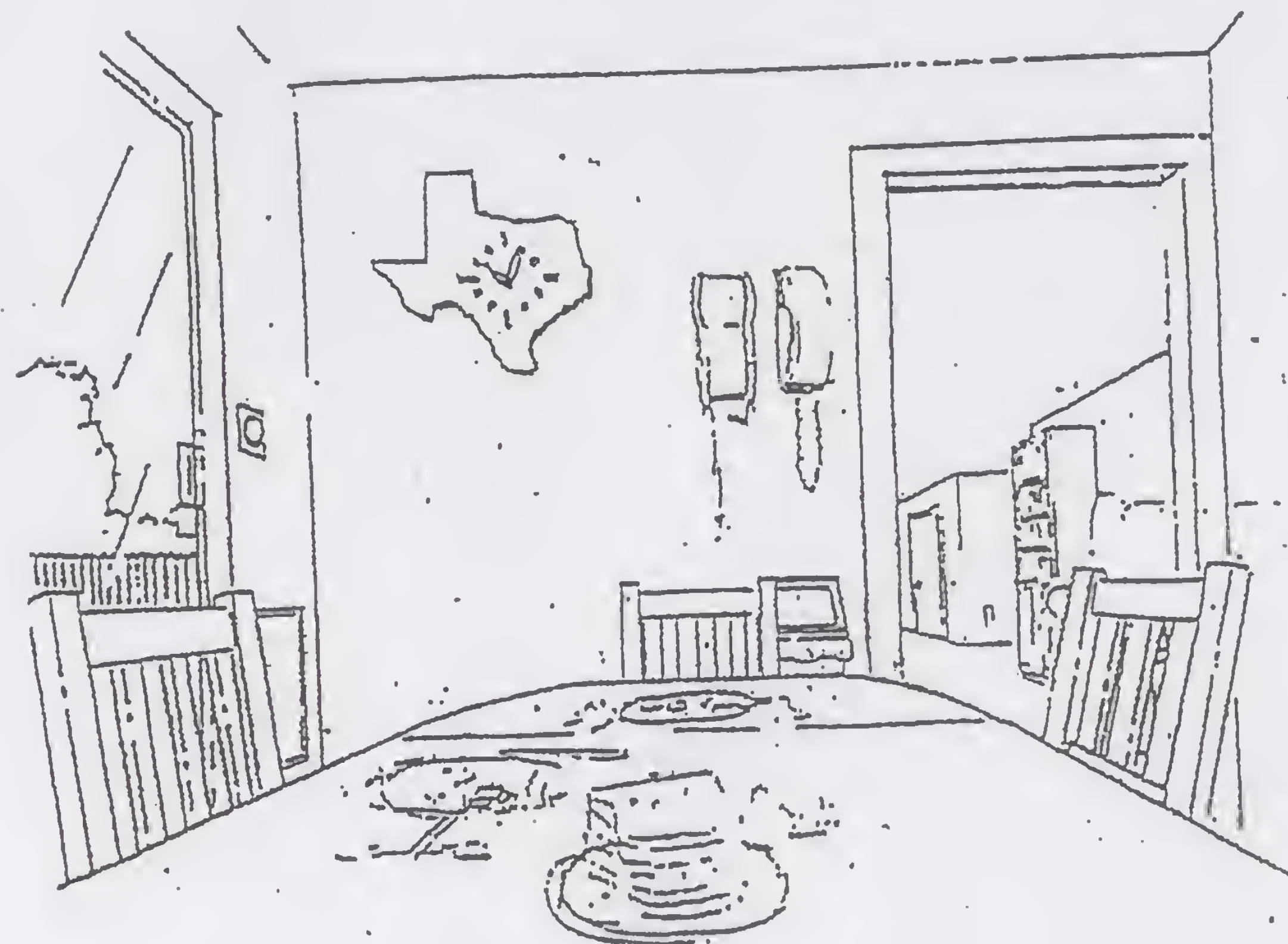
K316 BG 103



K321 BG 101



K321 BG 104

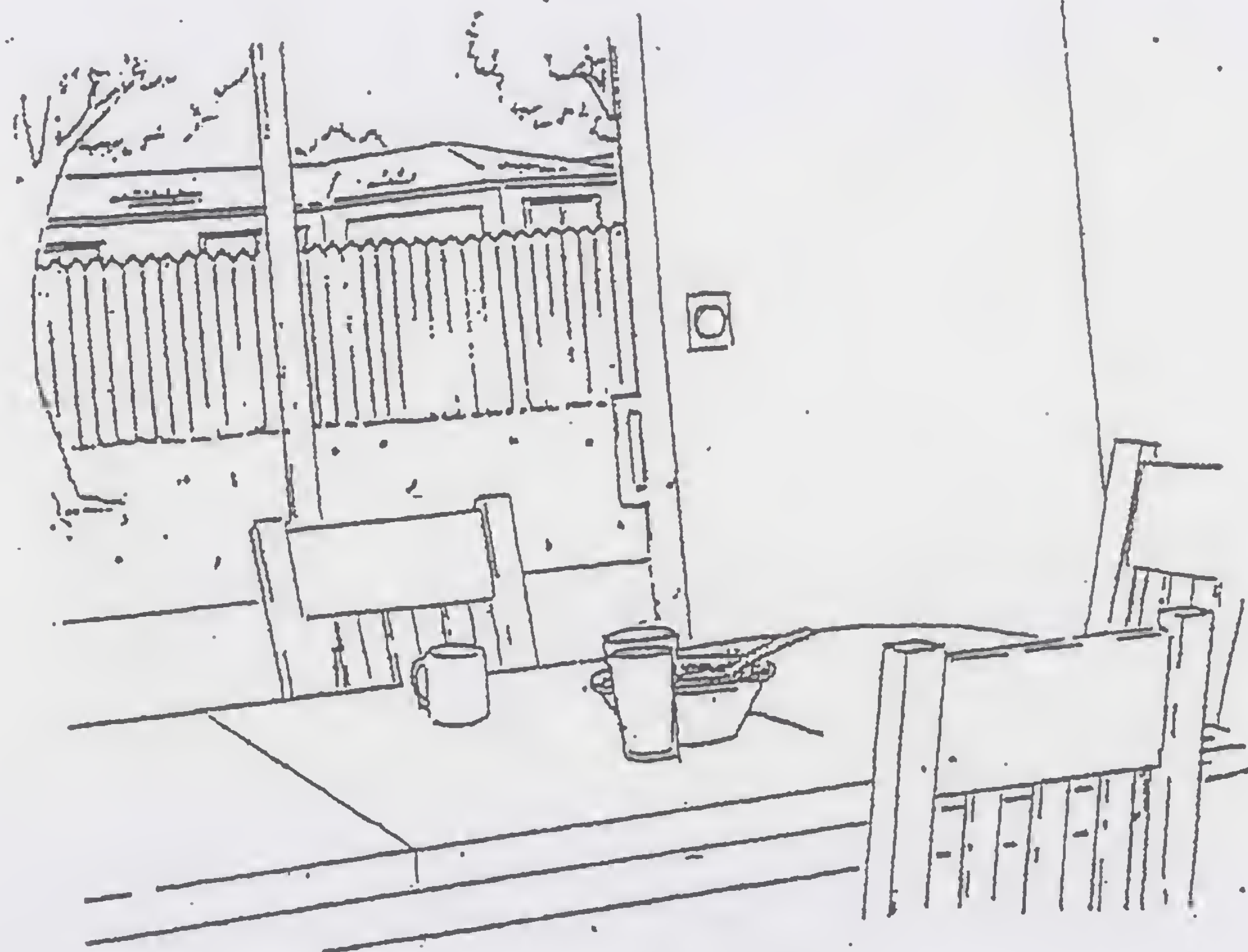


K321 BG 106

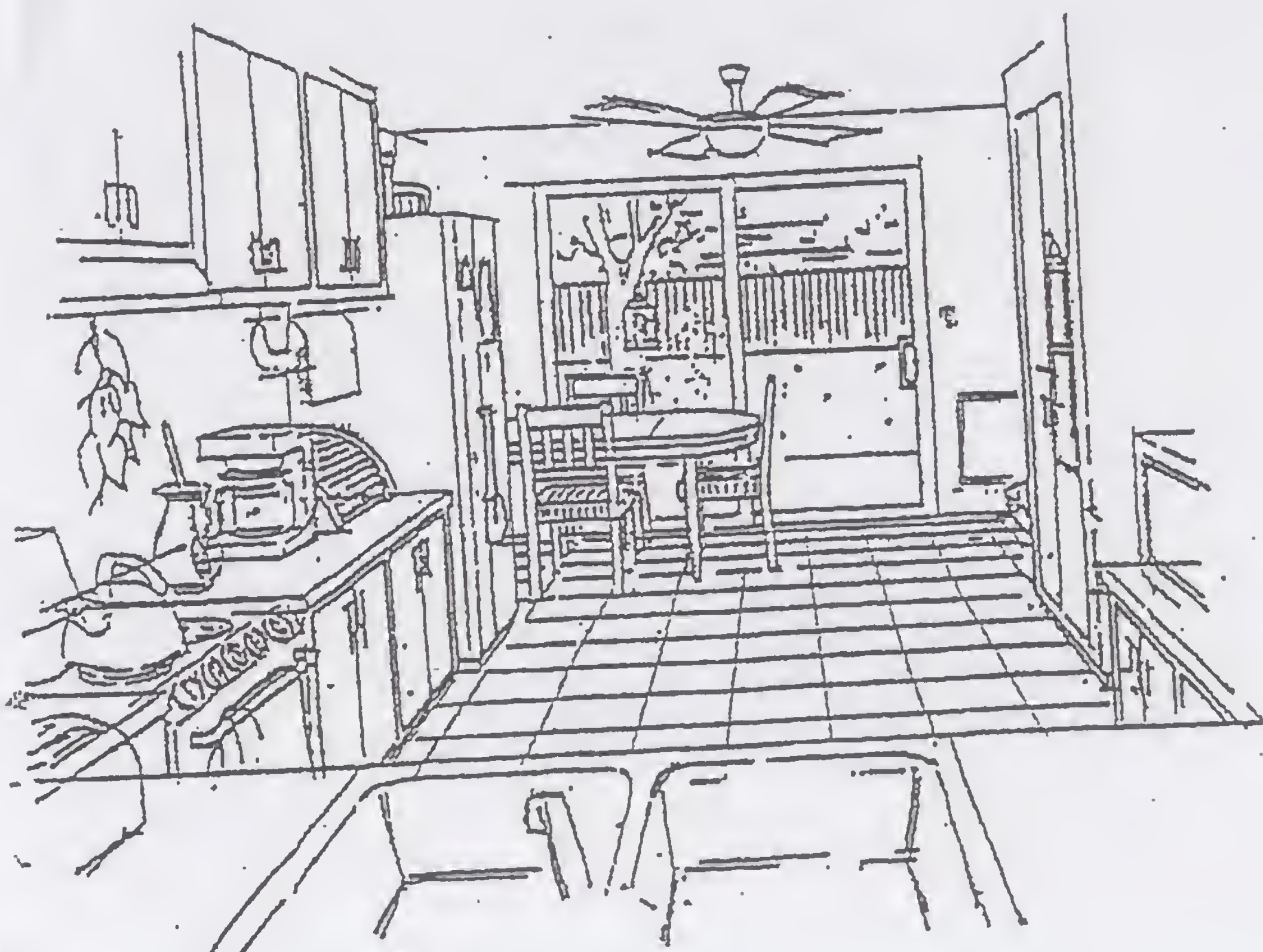
THE HILL'S KITCHEN



K314 BG 134



K313 BG 119



K313 BG 53

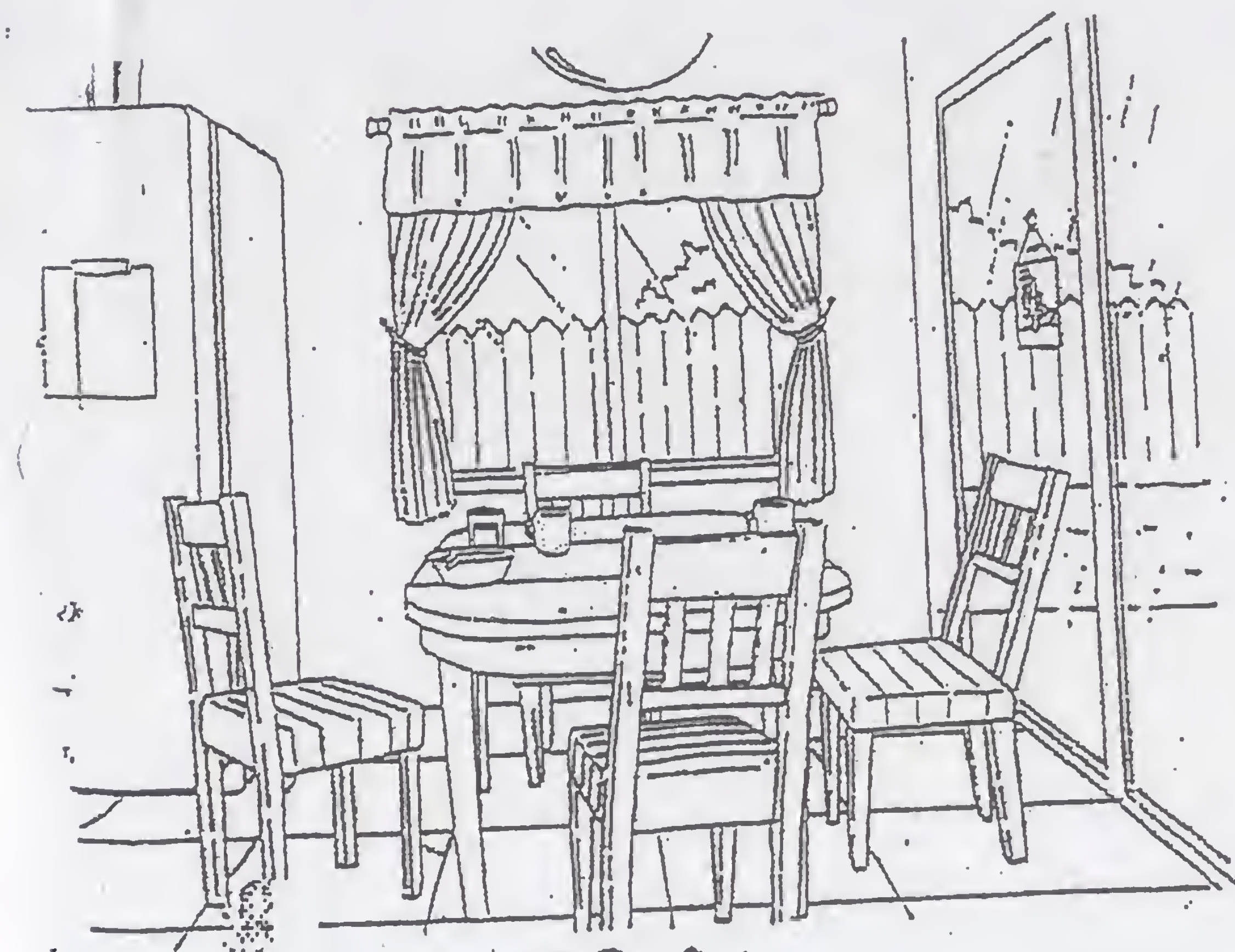
THE HILL'S KITCHEN



K314 BG 132



K321 BG 102



K214 BG 130